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Norfolk, Va., on Saturday
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BILLS WEEK OF DECEMBER 5th

Acts and Houses Listed Alphabetically—Week of December 12th

Keith's

NEW YORK: PALACE—Bostock's Riding School; Johnson, Baker & Johnson (Riverside); Miller Sisters; Carl Randall & Girls; Ruth Royce; Fritz Schell (Colonial).

ALHAMBRA—Benny & Claus; Harry Cooper (Portland); Venita Gould (Pittsburgh); Howard & Sadler; Ryan & Richfield; Singer's Midgets (Palace); Frank Ward.

BROADWAY—The Creightons (Baltimore); Hazel Crosby & Co.; Five Kaeths; Wm. Hallen; Kluting's Entertainers; Lewis & Dody; Victor Moore & Co.

COLONIAL—Kaufman Bros.; Juliet (Boston); The Larcionians; Maslova & Co.; Norwood & Hall; Olcott & Mary Ann (Philadelphia); Margaret Padula (Alhambra); Sophie Tucker.

COLISEUM—Gallagher & Shean (Philadelphia); Harry Kahne; Unusual Duo (L. H.); Byron & Broderick; Marie Casper; Raymond Wilburt.

51ST STREET—Bessie Browning; Alice De Garmo; Dance Voyage; Sig. Frisco; McFarlane & Palace (Bushwick); Parlor, Bedroom and Bath.

FAR ROCKAWAY (L. H. only)—Creole Fashion Plate (Orpheum); Harry Kahne; Frank McIntyre & Co.

54TH STREET—Gypsy Corinne; Peaches; Sherlock & Co.; Stephens & Bordeaux; Bob Willis; Wild & Hill (L. H.); Chong & Moey; Ben Meroff; The Patricks; Carrie Reynolds; Sabbott & Brooks; Solly Ward & Co.

FORDHAM—Chas. Ahern & Co.; Craig Campbell; Murray Kissen & Co.; Lane & Harper; Raymond Wilburt; Tango Shoes (L. H.); Juliette Dika; Will Mahoney; Duddell & Donigan; B. A. Rolfe & Co.; Unusual Duo.

FIFTH AVENUE—Bits of Pieces with Patton & Marks; The Faynes; Kerr & Ensign (L. H.); Lillian Gonne; Leavitt & Lockwood (51st St.); Joe Roberts (58th St.); The Wife Hunter.

HAMILTON—Valerie Bergere (Colonial); Yvette Rugel.

H. O. H.—Bessie Clifford (L. H.); Jed's Vacation; Jolten.

JEFFERSON—Creole Fashion Plate (Orpheum); C. & M. Cleveland; Ormsby & Remig (Yonkers); Tyland Follica (L. H.); Peggy Brennan & Bro.; Gall-

Alphabetic Week of

Shear & Shean (Philadelphia); H. & A. Seymour; Santry & Band (Riverside); Santry & Seymour; Joe Towie.

15TH STREET—Marshall & Williams; Wilson Bros. (L. H.); Cooper & Ricardo; A. O. Duncan; Cook, Mortimer & Harvey; Oliver & Merrett; Spirit of Mardi Gras.

RIVERSIDE—Grace Doro; Dufour Boys (Royal); Mrs. Sidney Drew; Franklyn Charles (Orpheum); Martin & Moore; Music Land (Bushwick); Chic Sale; John Steel.

ROYAL—Jessie Clayton (Riverside); Dalton & Craig; Paul Decher (Baltimore); Duval & Symonds; Dolly Kay (Bushwick); La Dora & Beckman; Sealo (Bushwick); Val & Ernie Stanton (Bushwick).

52ND STREET—Morton & White; Oliver & Nerrett (L. H.); Carron Sisters; Howard & White; Marshall & Williams; The Templetons.

BROOKLYN: BORO PARK—Peggy Brennan & Bro.; McCormick & Wallace; H. & A. Seymour; Santry & Band (Eric); Santry & Seymour (L. H.); La Beers (Orpheum); Chandon Trio; Margaret Young (Palace).

BUSHWICK—Rae Eleanor Ball; Ella Bradna & Co. (Riverside); Frank & Ethel Carman; Erwin & Jane Connolly; Harry & Grace Ellsworth (51st St.); Four Mortons; Kane & Herman (Riverside); Allen Stanley.

FLATBUSH—Alexander Bros. & Evelyn; Burke & Durkin; Joe Cook; Dancing McDonalds (58th); Francis Kennedy; Owen McGivney (Syracuse).

GREENPOINT—Combe & Nevins; Jed's Vacation; Joleen (L. H.); Bessy Clifford; Morton Jewell Co.; Wilson Bros.

ORPHEUM—Johnny Burke (51st St.); El Cleva (Providence); Gertrude Hoffman (Royal); Little Jim; McWaters & Tyson (Riverside); Morton & Flo Lewis (Washington); Rae Samuels (Alhambra); Tren-

PROSPECT—Lillian Gonne; Dave Roth; Spirit of Mardi Gras (L. H.); Craig Campbell; Dotson; The Faynes.

RIVERA—Marmain Sisters (Washington); Frank McIntyre; Herman Timberg; The Crown Seal; Weber, Beck & Fraser (L. H.); Roscoe Ails & Co.; Anna Chandler; Sidney Lamsfield; Arthur West (Baltimore).

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dence); Trixie Friganza; Mosconi Bros.;
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Lads & Lassies (Lowell).

BUFFALO—Ivan Bankoff (Toronto);

Bernard & Garry (Toronto); Sylvia Clark
(Toronto); Jack Hanley (Toronto); Mil-
ler & Stanley; Profitteering (Toronto);
Harry Watson, Jr. (Toronto).

CHARLESTON—Florence Brady;

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Junior & Terriss; Miller & Mack.

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cuse); Abraham Lincoln (Indianapolis);

Jim & Berry Morgan (Pittsburgh).

100TH STREET—Eary & Eary (Hipp-
Toronto); Green & Myra; Edward Hill
(Youngstown); Ned Norworth Trio.

COLUMBUS—Ruth Budd (Cleveland,

106th St.); Kay Hamlin & Kay (Indian-
apolis); Peggy Reat & Bro.; Sharkey,

Roth & Witt; Jas. Thornton; Wylie &
Hartman (Youngstown).

DETROIT—Jack Benny (Rochester);

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(Continued on page 824)

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Proved himself to be without a doubt **THE GREATEST MENTALIST** that
ever appeared at **B. F. KEITH'S PALACE THEATRE, NEW YORK,**
Last Week

P. S. Even though he was placed to close the Show



DRAMATIC MIRROR

MRS. REX INGRAM

who is none other than the beautiful Alice Terry, the Metro player who enacted the leading feminine rôle in "The Four Horsemen of the Apocalypse" and "Turn to the Right," under the direction of her talented young husband

Page S. Jay Kaufman!

I HAVE been asked how the "Midnight Follies" was stopped in London.

Simple. The London County Council said it could not be given. And this council has the final say in such a case. The council didn't say a midnight show could be given. It said that no scenery would be allowed and no costumes. That would have made it impossible to give the Ziegfeld idea. But there is still another restriction. There must be no more than six persons in the company!!!!

London flocked to it. And the newspapers approved it.

But—

Several theatre managers were jealous. They claimed that it was in a hotel. And if the hotel could sell liquor they wanted the same right.

On A Play Censor

During the weeks that the law which brought about the censor of motion pictures was before Governor Miller, every trade paper warned the picture industry that only a broad, concerted and definite campaign could prevent the signing of the bill.

What happened?

Influence. And, stupid as that was, it was, of course, too late. The campaign for the bill was broad, concerted and definite. And strong. And it was argument, not influence.

And now it's a law.

NOW THE PLAY CENSORSHIP IS IN THE AIR!!!!

And, because those busybodies have nothing else to do, the campaign for it will be through

UNLESS

THE

MANAGERS

see that they MUST put aside their business for the time being and by the use of every possible method kill the bill if it is introduced. The press campaign, while vital, should be conducted with dignity and with the most seriously considered and worked-out plans. There are powerful societies—drama leagues, clubs, little theatre groups, literary societies—with a membership of many, many thousands. They know how absurd and how un-American a censor is. They should each have a representative in the campaign. They can and will go to their assemblymen and senators and will be heard. And because they are not professional agitators but voters what they say will result in votes against the bill.

Ask any Englishman who knows how for years "Monna Vanna" was kept off the London stage. Ask him of the annoyance and waste of the censor. Ask him whether it is ever necessary. Ask him what the average Englishman thinks of the contradiction of a censor.

THE MANAGERS MUST NOT WAIT.

On the Guild and Arnold Daly
I hope it is permanent.

The Guild can give Daly the production without the worry. And Daly, in my opinion, is the ablest American actor. His "Eugene" in "Candida" will live. And a dozen other things. A great actor must do



CLAIRE ADAMS

"Benj. B. Hampton star, whose pictures are released by Hodkinson. She appeared in the leading feminine rôle in "A Certain Rich Man," and as Columbine in "The Mysterious Rider"

an occasional stupid thing. That's the chaff.

Daly has the great Rostand "Last Night of Don Juan." The Guild should do it with him. Let's hope.

On "Shuffle Along" as an Institution

"Shuffle Along" should be made into a permanent thing. Its success has been amazing and it can go on indefinitely. Certainly if the "edition" idea is worked out carefully. The audience for it has been mostly white. And they go again and again. One man I know has seen it eleven times.

"Shuffle Along" can be made an institution if Blake and Sissle are not lost to it.

On "The Fun of the Fayre"

Charles B. Cochran has sent me a copy of the sketch containing scenes from his latest revue, "The Fun of the Fayre." Which is a big London success. I hear that it is unique.

And Mr. Cochran says, "I may bring it to America."

On Seeing Grasso Nine Times
Ben Ami, so the story goes, has been to see Grasso no less than nine times!

That may explain to some of the Broadway actors why Ben Ami is a success. He knows that Grasso is great. He knows that Grasso can teach him.

How many—or how few—of our actors are studying? They have convinced themselves that only types matter. And they forget that a type actor never gets more than a salary. The man who studies his art and his business gets a percentage.

On "The Banks of the Wabash"—a Picture

Not long ago the friends of the late J. Paul Dresser rushed to oppose the statement that the work of his brother Theodore Dreiser is greater. I respect their love for Dresser but only the years will settle the matter. Only a few days ago a well-known novelist, who is an ultra modern, told me that he considered Dresser's "On the Banks of the Wabash" a lasting piece of work. And the next day Edgar Selden told me he was about to make a motion picture of the song.

On Browne and Barthelmess

Porter Emerson Browne writing for Richard Barthelmess. Good combination.

"All at Sea" is the story. I understand it is a sort of "Nice People" idea from the boy's standpoint.

Browne has a viewpoint. The motion picture is in luck if Browne is to do more than one story and if he has a free hand. Browne, by the bye, is a bigger man than the theatre crowd knows. Have you ever heard what Roosevelt said of him?

On the Better Films Movement

"The Better Films Movement" it is called. Dickens' "Our Mutual Friend" the title of the picture.

The showing is this week at the Lyric.

On Norman Tharp

The Lambs honored the soldier dead of the club by a memorial figure in the club house. Four names appear on it.

But not Norman Tharp.

He was a Lamb. He died as a result of the injuries he received in the war.

He was a noble soul, a fine friend and a brave man.

Why was his name omitted?

On the Ten Best

The choices are always interesting. Because choices of this kind take on the aspect of a contest. And no one can resist a contest.

Still in the case of the Drama League choices it seems to me that it can be made to mean something more. It can be an award. Not a prize. An award of some sort which will mean something. The Drama League Medal for example. And voted to the author of the best play of the year. Voted by a committee of say five. A committee of two GREAT critics, one GREAT dramatist, one GREAT actor and one GREAT man of intelligence as H. L. Mencken. The ten best according to

The Drama League:

Heartbreak House
Lilium
Emperor Jones
The Skin Game
Mixed Marriage
Happy Go Lucky
The Mob
Enter Madame
Deburau
The First Year

Mr. Burns Mantle:

The First Year
Deburau
Mary Rose
Lilium
The Emperor Jones
The Green Goddess
Enter Madame
Nice People
The Bad Man
The Skin Game

Mr. Alexander Woolcott:

Rollo's Wild Oat
Mary Stuart
Mr. Pim Passes By
Heartbreak House
The First Year
Enter Madame
Lilium
The Emperor Jones
Deburau
Mary Rose

On Brown's Latest

Everything Heywood Brown writes interests me. He approaches more closely the ideal journalist than any other man writing in America to-day. And I use the word journalist advisedly. The Brown of to-morrow may be a man of letters. I think he will be. To-day he is en route. And that route is full of fun, observation, enthusiasm and occasionally poetry. His latest is "Seeing Things at Night." A volume of "reflections on anything and everything." It would be worth while if it had nothing more than the chapter on "Deburau" and Lionel Atwill.

CARPENTER SHOOTS CHORUS GIRL IN SAME ACT—COMMITTS SUICIDE

Both Members of "Under the Apple Tree" Company,
Playing Hamilton, Can.—Girl Is Dying in Hospital

HAMILTON, Can., Nov. 29.—John Grubb, 45 years old, a carpenter employed with the "Under the Apple Tree" Company, a vaudeville act, in which Loring Smith is featured in the part formerly played by John Sully, of Sully and Thomas, made a desperate attempt last week to take the life of Cecile Bartley, twenty-one years of age, who was a chorus girl in the act. After shooting the girl three times, Grubb turned the revolver on himself with fatal results.

The performance was over and the stage but dimly lighted. All the stage employees had left and Miss Bartley, in company with Miss Helen Campbell, was about to leave the theatre. Grubb asked to accompany her to the hotel, and when Miss Bartley refused, he drew a pistol and fired three shots at her. One bullet penetrated the side of the girl's head just under the ear, the second lodged in her breast, and the third went through the lower abdomen. The girl, in spite of the terrible wounds, ran down the stairs to her dressing-room where she collapsed. Miss Campbell screamed for help. An employe heard the shots and notified the police and started back stage.

Two more shots rang out and as Miss Campbell rushed for the stage

door she saw Grubb reel and fall to the floor. He was dead when the ambulance arrived. Miss Bartley was rushed to the City Hospital where she is in a very critical condition, and small hope is held out for her recovery.

Chief Coroner Dr. Rennie, who was the first to reach the unfortunate girl, has ordered an inquest. The police have closely questioned the twelve members of the musical act and have statements from all that will be produced at the inquest.

Unrequited love is given for the motive for shooting. Loring Smith, leading man and manager of the company, stated that Miss Bartley joined the act at Chicago, and had been with the act for eighty weeks. Mr. Smith spoke of Miss Bartley in the highest terms, and said that a few days ago she had appealed to him to warn Grubb to leave her alone. Mr. Smith talked with the carpenter and he agreed that there would be no further cause for complaint.

Efforts have been made to get in touch with the dead man's relatives in Baltimore. Miss Bartley's mother was notified of the shooting and wired that she would reach Hamilton as soon as possible.



CULLEN LANDIS

who plays opposite Alice Lake in
"The Infamous Miss Revell"—a
Metro picture

"Follies" Low Prices Doing Business

Cleveland, Nov. 30th.—The Ohio Theatre has broken the hoodoo and has steeped the present theatrical season with gloom. The "Ziegfeld Follies" is playing to capacity with S. R. O. sign at every performance. Raymond Hitchcock, Mary Eaton, Van and Schenck, Ray Dooley, W. C. Fields, Florence O'Denishawn, Mary Milburn, Mary Lewis, O'Donnell and Blair, John Clark, and the inimitable Fannie Brice, proved the big drawing card, not to mention the justly famous beauty chorus. One reason for the big business was the lowering of the prices. Starting with the top price of \$3.50 the prices ranged down the scale to \$1.00, and seats in all parts of the house were in great demand at the advance sales.

New Shubert Theatre to Open

The new theatre that the Shuberts are completing in Forty-ninth Street, west of the Ambassador Theatre and not far from Broadway, will be opened in about three weeks. The new house, which will be known as the Forty-ninth Street Theatre, will be one of the handsomest of the Shubert houses, and will in a general way be similar to the Booth.

The house, which will have a seating capacity of 750, will be suitable for both musical and dramatic productions. Herbert J. Krapp is the architect and Edward Margolies the builder. The opening attraction has not yet been decided upon.

Twenty-Year Employee Dead

Mrs. Katherine Perry, who was matron for twenty-two years at Keith's Theatre, dropped dead on Hollis Street, Boston, on November 25. Mrs. Perry was well known to thousands who attended that playhouse and also the thousands of artists who visited Keith's as vaudeville performers, who knew her as a kind, congenial and hard-working attache. The whole theatrical district in general attended the funeral in a body, which took place on Tuesday morning, November 29, from the home of her brother, Dr. Matthew Sweeney, North Weymouth, Mass.

Claims Woods Production

Leon Koblin, a Yiddish playwright, caused papers to be served late last week on A. H. Woods, charging that "The Man's Name," which Mr. Woods is presenting at the Republic Theatre, is an altered version of Koblin's own play, "Who Is Guilty?" Abraham H. Sarasohn, of 309 Fifth Avenue, counsel for Mr. Koblin, declared this week that his client had sold a number of plays to Mr. Woods in August of 1919, with an agreement that he was to receive a royalty of 5 per cent, in the event of their production unchanged, or 2½ per cent, in case they were rewritten.

Mr. Koblin, declared Mr. Sarasohn, first witnessed his play in Union Hill under the title of "The Reckoning," about six months ago. The authors of the play, as announced at the Republic, are Eugene Walter and Marjorie Chase. To date, said Mr. Sarasohn, Mr. Koblin has received no royalties.

Mr. Woods is required to submit an answer to the court within twenty days.

Dasgupta Returns

Mr. K. N. Dasgupta, the Director of the Union of East and West, who came to New York last winter with Dr. Rabin-dranath Tagore to organize his Society and produce Hindu plays in this country, went back to England in the summer. He presented in London three plays with unique success. Mr. Dasgupta has recently returned to produce more Hindu plays in this country, and shall start his activities by giving a Dramatic Recital in Hindu costume, one of Tagore's plays called "Malini," on December 10, at 8.30 P. M., and December 11, at 3 P. M., at Carnegie Hall (Studio 61).

Blaneya Get New Theatre

Wilkes-Barre, Nov. 28.—The Blaney Producing Company, have acquired one of Scranton's leading theatres, and will during the next season alternate their stock company week about between their Nesbitt Theatre, Wilkes-Barre, and their new acquisition.

Their plans include the retaining of the present company in Wilkes-Barre until May when they will be transferred to Scranton, to be supplanted by a musical company for a summer run of Broadway successes. At the conclusion of the musical season, the Nesbitt will be closed for remodeling at a cost of possibly \$25,000.

"Chocolate Soldier" Opens Dec. 12

Lee and J. J. Shubert will present Oscar Straus' operetta, "The Chocolate Soldier," with a cast headed by Donald Brian and Tessa Kosta on Monday night, Dec. 12th, at the Century Theatre. Charles Sinclair, who staged the original production of the opera at the Lyric Theatre, in September, 1909, has made the new presentation.

The cast will include in addition to Mr. Brian and Miss Kosta, who will sing the leading rôles, respectively, of Lieutenant Bumerli and Nadina, Virginia O'Brien, John Dunsmure, J. Humbert Duffey, Mildred Rogers, Detmar Poppen and others.

Clare Kummer's New Comedy

"The Mountain Man," the latest Clare Kummer comedy, was tried out in Atlantic City Thursday night, December 1st.

ACTORS' EQUITY

Members of the A. E.
A. E. are most respectfully
begged to immediately



Send Noticeable Ad-
dresses to the Office
of the Association

The Chicago ball has been definitely set for Saturday, Dec. 17th. This is a change from the date announced last week. The same artistic preparations which made the Equity Annual Ball in New York an overwhelming success will be exercised by the Chicago Committee.

A consignment of seventeen German feature films is reported to have reached New York a few days ago. This importation of photoplays by the gross gives one some small idea of what conditions in the industry will be a year or two hence if the proposed 30 per cent. tariff on foreign films is not authorized at once by Congress.

A prominent producer said to one of our officials a few days ago, "It is practically impossible for small, independent producers to get a release for their photoplays this season. There seems to be no demand for their pictures, no matter how good they are."

He did not give any reason for this curious situation. But any one who analyzes the matter comes to the conclusion that the foreign films are responsible for the alleged refusal of larger distributing organizations to consider pictures made by small, independent producers.

Mr. Wilfred Maraden, a chiropractor of Atlantic City, has been appointed to the staff of Equity physicians. He will treat Equity members at a special rate and will care for those who are unable to pay without any charge whatsoever. His address is Room 10, Segal Bldg., corner Atlantic and So. N. Carolina Avenues, Atlantic City, N. J.

The deputy of one of the first shows to leave Chicago on a 100 per cent, Equity basis reports that since that fact became known their business has exactly doubled. He declared that the 100 per cent. Equity billing was responsible for the redoubled prosperity of the company, as the Equity display cards proved a real drawing card to the theatre-going public.

One of our members has complained to this office that an out-of-town manager is using her name in the advertising, although she is not appearing in the company. She was billed so thoroughly that her friends in the city where the company was opening planned a reception for her.

This sort of thing antagonizes the theatre-going public more than even high prices for tickets or the rapacity of speculators. Also it causes the player so called great inconvenience, since managers naturally suppose her employed, whereas, she is really at liberty. In the end it reacts against the manager who uses it as a bait for his public. We have notified our deputy to request the manager to have the billing corrected at once, but most of the harm has already been done.

James O'Neill, the Equity representative, was married on Tuesday, Nov. 22nd, to Miss Helen Evans, an Equity member.

FRANK GILLMORE,
Executive Secretary.

Is That So!

VIVIENNE Segal will head the cast for the new Shubert production, "Little Miss Raffles," by Guy Bolton and Clifford Grey, with music by Ivan Caryll. Lawrence Grossmith will play the leading rôle. Henry E. Dixey, Fay Marbe, Frank Green, Barnett Parker, David Quisano, and the Glorias will be in the production.

James Marlowe and Spencer Charters have been added to the cast of "Under the Bamboo Tree," in which Bert Williams will be starred.

Bessie McCoy Davis

will return to the footlights when she reappears as headliner at the 44th St. Theatre, in Shubert Vaudeville, on December 5th.

Mrs. Charles C. Craig, who plays the negro woman in "Beware of Dogs," in support of William Hodge, at the Thirty-ninth St. Theatre, is staging the annual minstrel show which the Forresters of America are to give in Flushing, L. I., next month.

J. Humbird Duffy has been engaged by the Shuberts to sing the rôle of Major Alexis Spridorf in their revival of the Oscar Straus operetta, "The Chocolate Soldier."

Pauline Lord

will be starred hereafter in "Anna Christie," the new Eugene O'Neill play at the Playhouse.

Frank Reicher will continue in "Ambush," the Theatre Guild production which will be transferred to the Belmont next week. Ernest Cosart played the parts in the new Guild productions which opened this week which were originally intended for Mr. Reicher.

Florence Moore, now appearing in the "Music Box Revue," is to be the guest of honor at the luncheon at the Hotel Commodore given by the American Criterion Society.

Florence Mason has joined the cast of "Lilies of the Field," in the rôle of Amy Van Epps, the soulful member of the lily family.

Ethel Levy, who has arrived from England, will begin a Keith Vaudeville tour in Cleveland this week.

Margaret Anglin

has been presented with an unusual bookplate designed for her by her acting manager, R. G. Kemmet. It represents the Greek Theatre in Berkeley, Cal.

Jess Martin and the Dane Sisters will open in a new act shortly under the direction of Al Grossman.

Morris Gest has returned from a two weeks' vacation on a farm in Jersey. Feodor Chaliapin, the Russian basso, and Joseph Mundelhorn, European impresario, accompanied him.

Mildred Rogers has been engaged for "The Chocolate Soldier." She played in the original company.

The Selwyns will present Madame Petrova here during Christmas week in "The White Peacock," the romantic drama by Madame Petrova herself, in which she has been appearing on the road.

Toots, brother of Toto, the clown, was added to the cast of the Hippodrome show, "Get Together," this week. Toots was introduced to the audience by Marceline, one of the world's most famous clowns.

Jack Haskell is back from London and is at work rehearsing a new musical show by Harry Vernon and Nat Ayer, in which Scott and Whalley are to be featured. They are called the "Williams and Walker" team of England.

"Clarence" will be the next play given by the students of the American Academy of Dramatic Arts, at the Carnegie Lyceum, Friday evening.

Purnell Pratt, who is appearing in "Just Married" at the Nora Bayes Theatre, has been appointed "Collie" of the Lambs Gambol, to be held next month.

Cosmo Hamilton's

new play, "Danger," will open at the Thirty-ninth Street Theatre on Tuesday night, Dec. 6th. H. B. Warner heads the cast.

Barnett Parker and David Quisano have been engaged for "Little Miss Raffles," which is to open shortly.

The title of "The Pink Slip," which Bert Williams is to star in under the Shubert management, has been changed to "Under the Bamboo Tree."

Winchell Smith will lecture before the New York Drama League on "How a Play Is Directed," Sunday, Dec. 4th, at 3:30 P. M., at the Klaw Theatre.

Robert Dooley, father of Johnny Ray and Gordon Dooley, is appearing at the Forty-fourth Street Theatre in support of Johnny Dooley.

"The Straw" will end its engagement at the Greenwich Village Theatre Saturday night. It will be played at special matinees at the Gaiety Theatre, where "Alias Jimmy Valentine" opens next week, replacing "Golden Days."

Jack Treadwell, formerly connected with Wm. B. Friedlander enterprises, is rehearsing a two-act with Eddie Ellison, which will shortly be seen in vaudeville under the direction of Arthur Horowitz. Miller and Lyles wrote the material.

Mary Boland has been engaged by George C. Tyler to play an important part in his new production of Paul Armstrong's famous play, "Alias Jimmy Valentine," which will be presented for the first time at the Gaiety Theatre, Thursday, Dec. 8th.

Strand Roof Has New Revue

The Strand Roof has a new revue which opened last week. It is staged by William B. Friedlander, of vaudeville fame, and has quite a few novelties. The cast consists of Vera de Meriden and Paul Dane, premier dancers from London; Dan Healey, of the "Sweetheart Shop" company; Delle Marie, Winter Garden Kewpie; Norrie Sisters from "Little Whopper"; Jeane Schirley, soprano singer; Charles Bennett, tenor, and twelve pretty girls. The revue starts at 7.15 and 11.15, lasting an hour. There is no covert charge for the 7.15 show.

England Wants Jolson

The Messrs. Shubert received yesterday by cable from London a proposal involving the appearance there in the summer of Al Jolson and the taking over of one of the best known London Music Halls to be known as Jolson's London Theatre. The offer comes as a sequel to the recent visit of a London manager to Jolson's Fifty-Ninth Street Theatre, where Jolson is appearing in "Bombo." The Messrs. Shubert, and Jolson, however, declined the offer because of the demand for Jolson in this country.

Original Elk Dies in Boston

Daniel J. Sprague, aged 75 years, one of the original Elks of America, having joined New York Lodge No. 1, veteran theatre manager and also of the Indian and Civil wars, died on the 21st at his home in Mendon. Following the closing of the summer season at Nipmuck Park, where he had been manager for twenty years, he suffered a shock, and his condition was since critical. Under the name of Sprague Brothers, with his younger brothers he traveled in vaudeville for years. The Sprague Brothers were an old team famous in the varieties many years ago and considered one of the best of their day.



Mona Shelley, the versatile young girl who arrived recently from the Pacific Coast and is now living at the Chelsea Studios on West Twenty-second Street, is shown (at extreme right and left) as Bill the burglar

in Dunsany's "The Glittering Gate."—She is clever at understudying both ingenu and character rôles, and her personality makes her particularly adept at either light comedy or more serious work

THREE MORE HOUSES FOR THE ORPHEUM CIRCUIT IN CALIFORNIA

Three Houses Being Built in San Francisco, Los Angeles and Oakland—To Play State-Lake Policy

THE Orpheum Circuit will have added three more houses to its chain of Junior Orpheum theatres in California by the time next season is opened. These houses are now being built in Los Angeles, San Francisco and Oakland, work having been started on the Oakland house during the past two weeks. The San Francisco house will be known as the Golden Gate Theatre, the Los Angeles house as the Hillstreet, and the Oakland theatre as the Broadway Junior Orpheum.

Each of these houses will play the State-Lake policy now prevalent in all of the Junior Orpheum houses throughout the West. This means a booking of six acts and motion pic-

tures for a week's stand in each house, the theatres playing four shows a day. The new houses will be booked from the New York and Chicago offices.

The seating capacity of each house will number over 3,000. It is stated that the cost of each theatre is approximately \$1,000,000, making a total cost of \$3,000,000 for the three California houses. The San Francisco and Los Angeles houses will be ready for opening during the month of March, 1922. The Oakland theatre will probably be opened in September of the same year. All of the houses will play to popular-price scale, the highest price of which will be 50 cents, including war tax.

Woods Has Five New Ones

A. H. Woods has five new plays for production in the near future by five prominent writers. A new play by W. Somerset Maugham, as yet unnamed, heads the list. Others are "The Onlooker," by Eugene Walter; "Lawful Larceny," by Samuel Shipman; "The Claw and the Wing," by Francis Croisset and Robert de Fiers, and a new Avery Hopwood play. The Shipman play will go into rehearsal next week.

Attempt Orpheum Robbery

Minneapolis, Minn., Nov. 29.—Robbers made an attempt to rob the safe at the Orpheum Theatre yesterday, where \$10,000 in cash was inclosed. A policeman, hearing the men, entered the theatre offices and attacked the gang. Several theatre employees came to his aid and the robbers were scared off, leaving the loot behind. The policeman was shot and badly injured in the melee.

Tucker Buys Reisenweber Interest

Sophie Tucker has purchased an interest in Reisenwebers, where she has often appeared as entertainer. The name of the place will be changed shortly, but as yet no name has been selected. The former owners have also repurchased a part interest in the restaurant. A new style of entertainment is expected.

"Enter Madame" in Chicago

Gilda Varese has started a run of "Enter Madame" in Chicago, and Brock Pemberton has just returned from the Windy City to make final arrangements for the play to be produced in London after the first of the year, with the original company, minus Henry Stephenson. The leading male rôle will be played by Dennis Eadie, the actor-manager.

New Play for Republic

"The Fair Circassian," a play for Gladys Unger, will succeed "The Man's Name" at the Republic Theatre next Monday night. The cast will be headed by Claude King, John H. Brewer, Margaret Mower,

Brooklyn Theatre Crash Kills Seven

Seven persons were killed and at least twenty-five were injured when the American Theatre, in the process of construction at 779-787 Bedford Avenue, near Park Avenue, Brooklyn, collapsed on Tuesday afternoon.

The crash came without the slightest warning shortly after the noon lunch hour. Between fifty and seventy-five men were at work in and around the building when the ceiling suddenly caved in, bringing part of the walls down with it and burying many of the workmen under the debris. The first report had it twenty-five killed, but the number was reduced to seven known dead. The contractors, Sylvester Rosenthal and Samuel Moskowitz, were held on a technical charge of homicide.

No House for "Danger"

According to the latest reports, "Beware of the Dogs" will not leave the Thirty-ninth Street Theatre. In consequence, the Shuberts will have to find another theatre for "Danger," the new Cosmo Hamilton play, which was announced to follow the William Hodge comedy.

McIntyre and Heath Open

Baltimore, Nov. 29th.—"Red Pepper," the new McIntyre and Heath spectacular musical comedy, produced by the Shuberts, opened at the Auditorium Theatre. It is in two acts and six scenes.

N. V. A. NOTES

By JERRY HOFFMAN

We want to thank the many N. V. A. members who have complimented us on the inception of the column. We really do, and at the same time we want to thank those who didn't like the column for not saying so to us. Or to anyone else, as far as we are concerned.

But, really, we do want to impress the fact on your minds that this is not our column exclusively. It is a column for the members of the National Vaudeville Artists' Club. If it is a success they can take the bows. If it flops—well, let's not talk about that.

One of the first replies to our request for contris last week came from Jack Cook, who wanted us to announce that he is now doing a new act with Jack W. Mason, billed as *The Idle Roomers*. That is, Jack says that he is ready to do the act, but that it seems that benefits and *Clown Nights* are the only things booked so far. Here's wishing that the *Idle* part remains in the billing only from now on.

We met Billy Jerome, of *Jerome and France*, in the club. "How are you," we asked. "Congested," snapped back Jerome.

Between checker games, Carlos Sebastian has found time to stage a new act for *Ada and Elsa May*, in addition to writing a new one for himself and his partner, *Olga Myra*. *Olga*, by the way, is proudly exhibiting her eleven-year-old protégé, *Sylvia Sims*, who recently showed remarkable dramatic ability at a recent *Bohemian Night*. She's a cute little trick, is *Sylvia*, and it *Sims* to us that she'll be heard of very shortly.

Hazel "Sunny" Boyne, formerly the adorable blonde, is no longer a blonde, though still adorable. She's proud of the new auburn shade of her tresses, and don't care who knows it. 'Cause doesn't hubby, *Donald Roberts*, like it? Blonde, brunette, or any other color, *Hazel* will always be *Sunny*.

Teddy Fredericks, who is appearing in *Sally*, said he had an opportunity to book a *shredded week*. We asked him how he could do it, and he replied that he could pick it up with his *two-week clouse*. (You say it, we haven't the heart.)

Tommy Gordon missed his first *Clown Night* this week, due to the fact that he is in Baltimore where he is opening his act with *Waite Hoyt*. We only hope that *Tommy* does as well as his fellow-members of the N. V. A., and the writer wishes him to. It seemed rather unusual to have a night around the N. V. A. without hearing the familiar, "I hope I have made a good impression on you all," and "there was a cross-eyed judge." At any rate, *Tommy* and *Waite* know that the club is not only for them, but with them, always.

We want to again impress on you that this column is for N. V. A.'s out of town, as well as in the club. If you have anything on your mind—write us.

Don't forget, the contest is still open for a name for this column. We have had several suggestions, some of which are very good. But we want more.

Let's hear from you.



Photo Ira L. Hill's Studio.

Maurice and Leonora Hughes, popular dancers, who are appearing in the Broadway success, "Good Morning Dearie," and also dancing at the Club de Maurice nightly.

AUSTRALIAN THEATRE NOTES

Marie Tempest Sore Over "Let's Go" Flop, New Tivoli Venture A Success, Joseph Coyne and Wilkie Bard's Doings.

IN all the papers Marie Tempest has "let go" at Sydneysians for not supporting her better. She taxes them with asking for the "Good Stuff," but when produced, they stay away. Much discussion has arisen over the outburst which was addressed to the audience after the final performance of "Tea for 3" at the Palace last week. There is no mistaking the fine work done by the company, especially Grahame Browne and Ashton Jarry in the leads with the star in this piece, especially the magnificent third act, but when plays of this type are so drawn out, and long intervals are added, together with "Artistic" drapings in lieu of the orthodox scenery, there is sure to be a depression at the money box. We are sorry, as we can ill afford to lose such a brilliant pair as Miss Tempest and Mr. Browne.

Harry Musgrove struck a winner with his new scheme of "Back to the old vaudeville" at the Tivoli theatres in Sydney and Melbourne. Success has followed the venture from the outset. World's stars are to be the weekly feature and to date Annette Kellerman, Stuart Barnes, Rosa Alba, Bert Gilbert, Ada Cerito, and the evergreen Wilkie Bard have appeared with conspicuous success, showing that Australian audiences are still good for first-class vaudeville. Mgr. Rendall states that they cannot accommodate their pa-

trons at every show—the same thing existing in Melbourne. The prices have also been reduced.

Joe Coyne, supported by Gwen Burroughs, R. A. Long, Lance Lister, Marie La Varre and Marjorie Bennett is still doing "Wedding Bells" in Melbourne. John D. O'Hara and Jules Jordan continue to farewell Australia to splendid business, but don't somehow like leaving here. Anyhow the company comprising Robert Toms, Fred. Emelton, Lizette Parkes, Cameron Clemens, and others is a splendid one.

The Palace, Sydney, is to be rebuilt and Nellie Stewart is to reappear in "Tambour Major" with John Wallace at that veteran's benefit next month. The Gilbert & Sullivan Coy revive "Merrie England" in Melbourne on the 12th. "Scandal" still continues to be the prevailing topic at the Princess, Melbourne, where Maude Hanford, Frank Harvey, Mrs. Robert Brough and Charles Wheeler are appearing. "The Lilac Domino" and "Firefly" have been filling His Majesty's Melbourne for four months with Rene Maxwell, Kitty Reidy, Ralph Errole and Jamieson Dodds in the leads.

Whoever brought out "Paddy the Next Best Thing" for the "Firm" should be shot! It is the worst play and by far the worst produced play we have ever witnessed. We don't remember even seeing an amateur

play cast so poor. The leading lady, Isobel Bronson, overacts in a tragic manner. Roger Barry, Kate Towers and Madge Herrick in brief character parts are worth while—that's all!

Wherever Wesley Barry or Marshall Neilan's name appears over an Australian picture show there will be found a crowded house. His masterly handling of the various films under his control and little Wesley's charming personality have clean got the local folk, and Wesley is rapidly outdoing Mary Pickford in the popularity stakes!

Roland Macarty reports "furore" business in the large country centres where Allan Wilkie's Shakespearean Company have been appearing prior to redoing the big cities. "Mac" saved Wilkie over £90 by a smart piece of business, and as a reward, when last in Sydney, received a brand-new evening dress outfit from Wilkie, who is reckoned as one of the "whitest" in the profession.

Jack Brownlow is busy arranging preliminaries for the return season of Madame Melba. The diva will probably undertake an Australasian tour prior to her departure to Europe.

Harold A. Bowden is at present relieving various Williamson managers who are holidaying, prior to taking up his new duties with the head office in Sydney and manager of the New Theatre Royal. BRUCE R. HUTTON.

Grace Lynn Returns

Grace Lynn has returned to New York after being 3 months abroad. Sir Oswald Stoll of London gave her an interview and offered her a position in England, but she preferred America.

Miss Lynn, who made her debut in the profession with Comstock & Gest's stock company in Cleveland and who made a success of the rôle of the French adventuress in "It Pays to Advertise" and later supported Henrietta Crossman, is taking as a side line the revision and placing of plays. She has done this before with marked success as a critic.

Eva Tanguay Cancels "Pan" Time

Eva Tanguay, who was scheduled to appear at the Miles Theatre, Scranton, Pa., this week, canceled her time there in order to go to the hospital for an operation. It is said that she has given up her intention of repeating the Pantages time, where she received \$2,500 a week, and will tour on Shubert vaudeville at the reputed salary of \$3,000 a week.

Jay Quigley's Widow in Hospital

Maude Cleveland Quigley, widow of the late Jay Quigley, has been in Grant Hospital, Columbus, Ohio, for the past eight weeks where she underwent a very dangerous operation. She is still helpless but is in good spirits and is anxious to hear from her friends both in and out of the profession.

BROADWAY TIME TABLE—Week of Dec. 5th

Play	Principal Players	What It Is	Theatre	Location	Time	Est. Week's Sale
"Ambush"	Frank Reicher	Reviewed in this issue	Nov. 28 Belmont	East 49th	8.30—Th. & S. 2.30	
Anna Christie	Frank Shannon, George Marion	An O'Neill Drama of the Sea	Nov. 2 Vanderbilt	West 49th	8.30—W. & S. 2.30	\$9,000
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 23 Morosco	West 45th	8.30—W. & S. 2.30	Capacity
Beware of Dogs	William Hodge	Small town comedy	Oct. 5 39th Street	West 89th	8.30—W. & S. 2.30	Closing
A Bill of Divorcement	Alan Pollock, Janet Beecher	Very good drama	Oct. 10 Times Square	W. 42nd	8.30—W. & S. 2.30	\$14,000
Blossom Time	Olga Cook, Zoe Barnett, Wm. Danforth	Excellent musical play	Sept. 28 Ambassador	West 48th	8.30—W. & S. 2.30	Capacity
Bluebeard's Eighth Wife	Ina Claire	French farce	West 48th	8.30—W. & S. 2.30	Capacity	
Bomb	Al Jolson	Jolson at his best	Oct. 18 Ritz	West 89th	8.30—W. & S. 2.30	Capacity
The Circle	John Drew, Mrs. Leslie Carter	Star cast in Maugham play	Sept. 12 Selwyn	West 43rd	8.30—W. & S. 2.30	Capacity
The Claw	Lionel Barrymore	Typical Barrymore vehicle	Sept. 17 Broadhurst	West 44th	8.30—T. & S. 2.30	\$11,000
Daddy's Gone A-Hunting	Marjorie Rambeau	Good play by Zoe Adams	Aug. 31 Plymouth	West 45th	8.30—T. & S. 2.30	\$7,500
Don't Virgin	Hazel Dawn	Risque Comedy	Oct. 18 Eltinge	West 42nd	8.30—T. & S. 2.30	Capacity
"The Dream Maker"	William Gillette	Delicious comedy	Nov. 21 Empire	Bway & 40th	8.30—T. & S. 2.30	\$10,000
Dulcy	Lynn Fontanne	Highly amusing comedy	Aug. 1 Frasse	West 42nd	8.30—W. & S. 2.30	Capacity
Everyday	Talullah Bankhead	Fair comedy	Nov. 15 Bijou	West 48th	8.30—W. & S. 2.30	\$7,000
The First Year	Frank Craven	Comedy of small town life	Oct. 30 Little	West 44th	8.30—W. & S. 2.30	Capacity
Get Together	Fokine, Fokine, Charlotte	Entertaining Hippodrome show	Sept. 8 Hippodrome	6th Av. & 43rd	8.15—Daily 2.15	\$43,000
Golden Days	Helen Hayes	Youthful Comedy	Nov. 1 Gaiety	Bway & 40th	8.30—W. & S. 2.30	\$7,000
Good Morning Dearie	Ada Lewis, Louise Groody	Excellent Musical Show	Nov. 1 Globe	Bway & 40th	8.30—W. & S. 2.30	Capacity
The Grand Duke	Lionel Atwill	French Drama	Nov. 1 Lyceum	West 45th	8.30—T. & S. 2.30	Capacity
The Great Broxopp	Iden Payne	Light Comedy by A. A. Milne	Nov. 18 Punch & Judy	East 49th	8.30—F. & S. 2.30	\$45,000
The Green Goddess	George Arliss	Thrilling melodrama	Jan. 18 Booth	West 46th	8.30—F. & S. 2.30	Capacity
Greenwich Village Follies	Irene Franklin, James Watts	John Murray Anderson revue	Aug. 20 Shubert	West 44th	8.30—W. & S. 2.30	Capacity
"Her Salary Man"	Ruth Shepley	Reviewed in this issue	Nov. 28 Cort	East 48th	8.30—Th. & S. 2.30	Capacity
The Intimate Stranger	Billie Burke	Charming & diverting comedy	Nov. 7 Henry Miller's	West 48th	8.30—Th. & S. 2.30	Capacity
"Kiki"	Lenore Ulric	Reviewed in this issue	Nov. 20 Bhasco	East 44th	8.15—Th. & S. 2.15	
Lilies of the Field	Marie Doro, Norman Trevor	Comedy Drama	Oct. 3 Klaw	West 45th	8.30—W. & S. 2.30	\$10,000
Lilom	Joseph Schildkraut, Eva Le Gallienne	Fantasy by Molnar	Apr. 20 Fulton	West 46	8.15—Th. & S. 2.15	Capacity
Main Street	Alma Tell, McKay Morris	Dramatized Novel	Oct. 6 National	West 41st	8.30—W. & S. 2.30	\$9,500
The Mad Dog	Conway Tearle	Drama of a man's regeneration	Nov. 8 Comedy	West 41st	8.30—W. & S. 2.30	\$5,000
The Man's Name	Lowell Sherman	A short but interesting drama	Nov. 15 Republic	West 43rd	8.30—W. & S. 2.30	\$5,000
"Marie Antoinette"	Grace George	Reviewed in this issue	Nov. 22 Playhouse	East 48th	8.30—T. & S. 2.30	\$8,000
Midnight Frolic	Will Rogers, Carl Randall	Ziegfeld production	Nov. 17 N. Am'sdam Roof	West 42nd	11.00—	Capacity
Music Box Revue	Sam Bernard, Wm. Collier, Florence Moore	Gorgeous revue	Sept. 22 Music Box	West 46th	8.30—W. & S. 2.30	Capacity
Nature's Nobleman	Louis Mann	Comedy Drama	Nov. 14 Apollo	West 42nd	8.30—W. & S. 2.30	\$8,000
The O'Brien Girl	Elizabeth Hines, Robinson Newbold	Excellent Musical Revue	Oct. 3 Liberty	West 42nd	8.30—W. & S. 2.30	Capacity
The Perfect Fool	Ed. Wynn	A better-than-usual revue	Nov. 7 Geo. M. Cohan	B'way & 42nd	8.30—W. & S. 2.30	Capacity
Shuffle Along	Marilynn Miller, Leon Errol	Superior musical comedy	Dec. 21 New Amsterdam	West 42nd	8.30—W. & S. 2.30	Capacity
The Silver Fox	Miller & Lyles, Sinsle & Blake	Negro musical comedy	May 23 63rd Street	West 23rd	8.30—W. & S. 2.30	\$9,000
Six Cylinder Love	William Faversham	Fine cast in good play	Sept. 6 Maxine Elliott's	West 50th	8.30—W. & S. 2.30	\$9,000
"The Wife With a Smile"	Ernest Tracy	Clever automobile comedy	Aug. 25 Sam H. Harris	West 42nd	8.30—W. & S. 2.30	Capacity
and "Bouabouche"	Arnold Daly, Blanche Yurka	Reviewed in this issue	Nov. 28 Garrick	East 35th	8.30—Th. & S. 2.30	
The Straw	Margalo Gilmore, Otto Kruger	Well-acted Drama	Nov. 1 Greenwich Village	Sheridan Sq.	8.30—W. & S. 2.30	\$5,500
Tangerine	Julia Sanderson	Average musical comedy	Aug. 9 Casino	Bway & 39th	8.30—W. & S. 2.30	Capacity
Thank You	Edith King, Harry Davenport	Moralistic Comedy	Oct. 3 Longacre	West 48th	8.30—W. & S. 2.30	Capacity
Vaudeville	B. F. Keith Features	Weekly change of bill	Palace	Bway & 47th	8.00—Daily 2.00	Capacity
Vaudeville	Shubert Advanced Vaudeville	Weekly change of bill	44th Street	West 44th	8.15—Daily 2.15	Capacity
Vaudeville	Shubert Advanced Vaudeville	Weekly change of bill	Winter Garden	Bway & 50th	8.15—Daily 2.15	Capacity
The Verge	Provincetown Players	Dramatic play	Nov. 14 McDougall St.	West 48	8.30—W. & S. 2.30	1st week
We Girls	Tyrone Power	Pleasant comedy	Nov. 9 48th St.	West 48	8.30—Th. & S. 2.30	\$7,000
The Wandering Jew	Good Cast	Intensely interesting play	Oct. 26 Knickerbocker	89th & B'way	8.30—W. & S. 2.30	\$12,000
"The Wildcat"	Marion Greene	Reviewed in this issue	Nov. 26 Park	Bway & 50th	8.15—W. & S. 2.15	

ASTRA

Marie Tempel
A. S. S. S.

The first of these is the fact that the
 law of 1881 was not
 intended to be a
 permanent law, but
 was to be a
 temporary law,
 and was to be
 repealed at the
 expiration of
 ten years.

EDNA
JOHNSON

The first of these is the fact that the
 Government has not yet decided whether
 it will accept the offer of the
 Government of the United States to
 purchase the rights in the
 patent for the use of the
 Government. The second is the fact
 that the Government has not yet
 decided whether it will accept the
 offer of the Government of the
 United States to purchase the
 rights in the patent for the use
 of the Government. The third is
 the fact that the Government has
 not yet decided whether it will
 accept the offer of the Government
 of the United States to purchase
 the rights in the patent for the
 use of the Government.

BROAD

Don't you like the independent way which the side panels of this Dovedown gown have of taking, dropping lower than the hem and giving the 1922 hall-mark to this Marge version of the princess frock? And when Edna Johnson desires to wear this silk duvetyn gown under her fur wrap she can just remove the opossum collar and it's as comfortable as if it had never shown a partiality for fur except as cuffs. Her Dai-Mur toque is also of the Dovedown swathed in a curious metal-like lace. It is a Mallison model.

Photo Old Masters

DRAMATIC MIRROR

Broadway Buzz

By Jim Gillespie

JUST as we began to figure that drug stores were some good after all, the beer bill was defeated by an overwhelming majority.

Christmas Suggestions for Non-Buyers

Organ recitals will be given in various churches.

Christmas greetings will be cheerfully exchanged.

Fresh air may be had for nothing. Other spendthrifts will be made happy by your presence.

You can give your girl a handsome ring by getting in touch with her door-bell.

If she wants to eat out, ask her to set the table in the yard.

If she insists that you spend something, give her as much of your time as possible.

If she gives you a present and you wish to reciprocate you may do so by returning the greetings of the day.

Keep her engaged in conversation because talk is cheap.

Should you follow the above advice you will please everybody by jumping in the river and saying, "Here goes nothing."

Some people borrow handkerchiefs so that they can put their nose in other people's business.

Manager: "You say you are a stenographer?"

Girl: "Yes, sir."

Manager: "What machine are you familiar with?"

Girl: "Well, I'm not exactly particular, but if it's all the same to you I'd prefer a Stutz."

John W. Bratton has written a new song entitled, "Hello, Prosperity." We admire John for his optimism, but it sounds like a long distance call.

A song writer, upon hearing his song played at a café the other night, claimed he hardly recognized it. That's nothing. After leaving a café we have often experienced great difficulty in recognizing our own number.



Vaudeville is not the only field in which married men are doing singles. According to the furs being worn this season it would seem that all the squirrels are not in the park.

There is some talk of appointing a censor's committee for the purpose of uplifting the stage. Why pile on the agony? Hasn't show business suffered enough this season?

The Following Books May Be Had at the N. V. A. Club:

For Acrobats.—It's a Great Life If You Don't Weaken.

Comedians.—It's Hard to Get a Smile Since Prohibition Came Along. Straightmen.—Learning to Feed Without a Spoon or How to Time a Laugh.

Magicians.—The Auction Jubilee or Going, Going, Gone.

Prima Donnas.—A Course in Throat Plumbing, or How to Keep Your Pipes.

Dancers.—Hoofing on the Cellar Door, or The Break That Broke the Hoof.

Monologists.—The Raid on Madison's Budget, or Joe Miller's Little Joke.

Female Impersonators.—Pants May Make the Man, But They Don't Help Make Our Living.

Posing Acts.—Why Those Who Stand Still Do Not Go Ahead.

Jugglers.—A Contagious Profession, or Why Balls Are Round.

Comedians lean on straightmen for support which results in straightmen leaning on canes for the same reason.

Now that everybody is advocating the abolition of war why not have peace in vaudeville by eliminating the number two spot.

Girls, Can You Imagine?

If you had to be nutty to wear squirrel,

If you had to swim to wear seal that's not bunk.

If you needed a mole to wear mole-skin,

Tell me, who in this world would wear skunk?

Sam Levy invited Jack McCoy, the fighting Celt, to lunch the other day, and while Jack was talking to the Manager Sam ordered a double portion of gefilte fish. After the meal Sam asked Jack how he like the fish, and after smacking his lips the Irishman replied, "Great, just like mother used to make."

It's all right to wear full-length undergarments, but why wear silk socks to prove it?

Heard At the Box Office

"Can you give me a ticket for to-morrow night?"

"Four-forty?"

"Oh, as early as that? I thought it started at eight-fifteen."

According to a certain evangelist, the traffic in souls is becoming greater every year. Which was substantiated by our shoemaker who recently bought a brand new Cadillac.

Keeping up on your toes does not necessarily require the wearing of high heels.

Ed Wynn calls himself The Perfect Fool, but, judging from his capacity houses, we are inclined to think he is alone in his opinion.

The fellow who wears a scarf-pin with a bow tie usually does so because he is shy a button on his shirt.

Some boys guard themselves against a slap on the wrist by wearing a handkerchief in their sleeve.

In Focus

One of the most important events in the life of performers is that of having pictures made.

A performer in order to procure work will spend his last dollar on pictures—and the photographer, to prove his sympathy, advises him to look pleasant.

The performer tries to obey instructions by smiling, only to have the photographer tell him to stop smiling.

It's hard to look pleasant while in the presence of a photographer when you consider that he takes your picture and then charges an outrageous price for returning it.

Because a vaudeville team sits for pictures does not necessarily mean that it is a posing act.

Some people, upon entering a photograph gallery, cannot understand why the studio should not be upstairs.

Conceited performers never have their profile taken because it would prove their nose was stuck in the air.

Most performers, in order to preserve their photos, write on the back, "Do not use tacks," which results in various managers acceding to their request by using nails.

More than one would-be performer has pictured himself a star, only to discover that he was a mere tintype.

Were John D. Rockefeller to enter vaudeville he no doubt would have his picture done in oils.

Rain Or Shine

More wirewalkers carry parasols so as to protect themselves from drops.

Not Booked—But Cooked





Photo by Mishkin, N. Y.

ZEENA KEEFE

the attractive Selanich star, who has appeared in many of their dramatic productions. Her skill as an emotional actress is recognized by all motion-picture enthusiasts

DRAMATIC MIRROR

The New Plays

"KIKI"

Leonore Ulric in New Play

A character study in three acts, by Andre Picard. Adapted and produced under the direction of David Belasco. Scenery by Ernest Gros. Original music by Zee Parnassian. Dresses from Paul Folvet, Lavie, Bendel, Lucile and Ronton. Produced by Belasco at the Belasco Theatre, Nov. 25.

CAST

Victor Renal, Manager of the "Folies Monplaisir" Music Hall... Sam B. Hardy
Baron Napp, the Principal Stockholder... Max Fisman
Brick, at the back door... Thomas Findlay
Joly, Stage Manager... Sidney Toler
Sinetta, Author of the "Review"... Susan King
Adolphe, Renal's Servant... Thomas Mitchell
The Doctor... Harry Burdhardt
Pauline, Star of the "Folies Monplaisir"... Arline Fredericks
Lolotte... Pauline Moore
Suzanne... Florence Lee
Claire... Gertrude Bond
Florence... Mignon Ransner
The Cook... Jean Scott
Kiki... Jane Ferrell
And... Lenore Ulric

I do not know whether David Belasco or Lenore Ulric deserves the greater credit for the triumph of "Kiki."

But there will be enough glory and success for both.

He produced it.
She is it.

He took a story of a gamin who makes the theatre manager love her and made it plausible. His task as an adapter must have been dreadful. I wonder how he got the idea it could be done. The original must have been ultra French. This isn't. It's a lot of fun. Good fun. Some comedy, some farce and some tears even. And the staging is the usual. The usual Belasco perfection.

And Lenore Ulric? Almost a three-hour monologue and she does what she chooses with her audience. The power back of it must, of course, be tremendous, but she does it as if it were a trifle. Every mood is in this performance. Every mood. And the transitions are magnificent.

I want to see it again and again.
S. JAY KAUFMAN.

"HER SALARY MAN"

New Comedy at the Cort

Comedy in three acts, by Forrest Rutherford. Staged by Harry Andrews. Gowns by Milgrim. Produced by John Cort, in association with Alex Aaronson, at the Cort Theatre, Nov. 25.

CAST

A Bellboy... Mac Washburne
Burton... H. B. Thomas
"Sponge" Ferris... Dudley Clement
Montaine Grey (An Actor)... Hedley Hall
Dick Barry... Thomas E. Jackson
Mrs. Sophie Perkins... Edna May Oliver
Emily Sladen... Ruth Shepley
John Brown—Bunny... A. H. Van Buren
George Hunter (A Lawyer)... Will Deming
Dorilla Willis (His Sister)... Grace Carlyle
Jessie Van Alstyne... Ren Martin
Mrs. Warton Van Alstyne (Her Mother)... Adelaide Prince
Franklyn Willis (A Broker)... Donald Hall
Patterson Pomeroy... Donald Call
A Maid... Nina Gleason

This pleasing little comedy, which boasts of a bed-room scene in the third act that contains not even a glimpse of lingerie or silk pajamas, is bright and well played and contains no suggestive material.

Emily Sladen, niece of the wealthy Mrs. Perkins, in order to escape from the strict rule of her aunt, jokingly makes a statement to the effect that she would like to advertise for a husband and would pay \$2,000 a

Lenore Ulric in "Kiki", "The Wild-Cat", Arnold Daly in Two Plays and Grace George as "Marie Antoinette" Are Seen

month. An over-zealous reporter happens to hear this statement, and a big edition of his news-sheet comes forth with the glaring information. Since such a tidy sum, per month, is not to be easily overlooked, Emily is at once besieged on all sides by notes, telegrams, and hurry-up proposals of marriage. She is overwhelmed.

But along comes a nice chap from Texas, who hasn't happened to notice the ad, and marries Emily for the usual reason of love at first sight.

She sends him his monthly stipend, which annoys rather than pleases said Texan, for he happens to be a millionaire himself. When she returns to New York she meets her rich husband unexpectedly and cries, "My husband—is killed." The last being an afterthought, of course. From then on there is much comedy in the situation, as she receives messages of condolence. However, in the end things are straightened out satisfactorily, and Emily and her Texas millionaire are happy together.

Ruth Shepley plays the girl with charm. Edna May Oliver is the best of all, as the wealthy aunt, and gives a capital performance. A. H. Van Buren is interesting as the hero, and Will Deming, Adelaide Prince and Grace Carlyle offer capable support.
H. K. WHEAT.

ARNOLD DALY

Appears in Two New Plays

"The Wife With a Smile." Tragi-comedy in two acts, by Denys-Amiel and Andre Ober. Produced under the direction of Frank Reicher. By the Theatre Guild, at the Garrick Theatre, Nov. 25.

CAST

Mme. Beaudet... Blanche Yurka
Gabrielle... Martha Bryan Allen
M. Beaudet... Arnold Daly
Marguerite Prevot... Catherine Proctor
Mme. Lebas... Katherine Clinton
M. Lebas... Ernest Cosart
Jacques Duplat... Edwin E. Wolfe
Eugenie... Jeanne Wainwright
A Clerk... Philip Loeb

"Bouboche." Farce in two acts, by Georges Courteline. Produced under the direction of Philip Moeller, by the Theatre Guild, at the Garrick Theatre, Nov. 25.

CAST

Bouboche... Arnold Daly
Poissone... Edwin E. Wolfe
An Old Gentleman... Edgar Sethli
Roth... Carl Anderson
Foneward... Ernest Cosart
Henri... Philip Loeb
Cecile... Katherine Clinton
Andre... Robert Donaldson
Adele... Olive May

Two one-act plays, but each in two acts. No, that is not a contradiction. The Guild presents two plays in each of which there are two scenes, but they remain one-act plays. Clever one-act plays but I am afraid scarcely important enough fare for the theatre. The Guild's clientele will like them and Arnold Daly will attract his following and then it will, alas! be the same story of the public's lack of interest in one-act plays.

"The Wife With a Smile" is really a Grand Gignol thriller. "Bouboche" is a farce typically French. The first is artificial plus. We know

almost exactly what will happen. The second has the same quality. Their cleverness is in the dialogue and the treatment.

Mr. Daly as the husband in the first has done nothing quite so well. Blanche Yurka was the wife, but she somehow seemed unconvincing.

S. JAY KAUFMAN.

"THE WILD CAT"

New Spanish Music-Drama at the Park

Music-drama in three acts. Spanish libretto and music by Manuel Penella. English version by Marie B. Schrader. Staged by Manuel Penella. Scenery designed and painted by Bonax Arts Studio, New York.

CAST

Señor... Dorothy South
Seña Frasquita... Vera Ross
Lolita... Grace Hamilton
Father Antonio... W. H. Thompson
Rafael, the "Macarona"... Sam Ash
Hernandez, a Fiesador... Carlos Villarias
Carriles... Max Gonzales
Gipsy... Louise Barnolt
Juanito, the "Wild Cat"... Marion Green
Gipsy Dancers... Conchita Piquer
A Shepherd... Russell Ash
A Flower Seller... Conchita Piquer
El Peru No... Oliver T. McCormick
Almagro... Fred Rogers

"The Wild Cat" is a Spanish near-opera written by one man, Manuel Penella, who is a combination of Sousa, Herbert and Hirsch. He wrote the book, too. And only in the book does he fail. The music will undoubtedly give it a considerable vogue, but with the story slightly changed it might have been a triumph.

The music isn't always Spanish. Occasionally it resembles Puccini, then it resembles Sousa, and then there are what sound like touches of jazz. But it's all tuneful and easy to hear. No doubt the orchestras, a la Whiteman, will find ways to use it for dancing.

Penella's story moves much faster than an opera tale usually moves. The singing, curiously, aids the story. But in writing it he made the mistake of leaving his leading character too much out of the happenings on stage. The "Wild Cat" appears to threaten the bull-fighter and then is not seen during the entire second act and for only a few minutes in the last act, when he comes to take the dead girl away. The bull-fighter and the girl are uninteresting. Only the menace of the "Wild Cat" even out of the action saved it. This and the music.

We expected a big scene in the second act. A scene where the two men met. But they did not meet. Instead there is an effective scene leading up to the death of the bull-fighter, but the drama of it was wholly missing. I suppose Penella meant to use the menace of the "Wild Cat" as his drama and the menace of the threat in the song of the shepherd, but these did not outweigh the leading character being out of it. As it was, the music and the scene carried it. And will give it a chance for some popularity.

The cast is just satisfactory, nothing more. All Americans but two. And of the entire cast one little Spanish girl was the biggest hit. Conchita Piquer. And there could have been more of her. Sam Ash in excellent voice and Dorothy South were American plus. Marion Green was the "Wild Cat." He sang well, but it isn't a big rôle. Vera Ross had one scene in which her singing scored, but she was not the mother.

John Cort deserves a deal of praise for risking it.

S. JAY KAUFMAN.

"MARIE ANTOINETTE"

Grace George in Romance at the Playhouse

Play in three acts by Edymar. Production designed and painted by Joseph Wicka. Costumes designed by Miss Field, executed by Schneider-Anderson. Produced under the direction of Grace George and John Cromwell.

CAST

Louis XVI, King of France... Fred Eric
Joseph II, Emperor of Austria... Walter Ringham
Duc d'Orleans... Douglas Wood
Count Axel Fersen... Pedro de Cardona
Cagliostro, a banker... Basil West
Jacques, a cab driver... Herbert Ashton
Mailard, a revolutionist... John Cromwell
Finnat, chief valet de chambre... Berford Kendrick
Leonard, a hairdresser... H. Paul Doucet
Toulon, chief usher... Craig Ellis
Augeard, Intendant of the Finances... Austin Hahan
Marie Antoinette, Queen of France... Grace George
Madame de Guille, a lady of the court... Harla Daube
Comtesse de Noailles... Florence Edney
Princess de Lamballe, Lady of Honour... Bettie Wales
De Beauvert... Agnes Dunphy
Louis, Duke of Normandy, the Dauphin... Jack Gristan
Marie Therese, the Princess Royal... Lorna Valare
Madame Mouchy, a fish wife... Frances Young

When Marie Antoinette stood on a balcony and heard the cry of the populace, "Give us bread," she answered, "Why don't they ask for cake?"

The Playhouse Marie Antoinette which "Edymar" wrote and Grace George acted would have given the bread.

And delightful as is Miss George and beautiful as is the production, this sentimentalizing has ruined the appeal of the play. "Edymar" took the truth and colored into it the old-fashioned "sympathy." As if any queen needed it! And to have made her the vain and selfish person she was would have made her vital. The theatre has passed the day when sympathy of this sort, via the dramatist, is necessary.

As to what it was, rather than what it might have been, the quality is light and entertaining. To the late-comers it will mean something, but it is so light-waisted that even the mob scene does not make it a big evening.

Miss George did all that could be done with the material she was given. It is, alas! the same old story of everyone crying out for a real play for her, but no real play yet. Paul Doucet, Basil West, Florence Edney and Douglas Wood were the best of a large cast.

The production is the best thing W. A. Brady has done. It is really beautiful.

S. JAY KAUFMAN.



GARETH HUGHES

doesn't even have to look at the keys. This youthful Metro star spends much of his spare time at the piano at his home in Laurel Canyon, near Hollywood, California. His newest picture is "Little Eva Ascends"—Metro

DRAMATIC MIRROR

In the Song Shops

By Jim Gillespie

A Few Bars on Various Roses—Jack Frost Selecting Catalog—Fisher Enlarging Professional Department



LEE DAVID

who is under contract to B. D. Nice & Co., Inc., is regarded among the foremost of young composers of the better class of popular music. He has an enviable reputation, particularly with the orchestra men. His outstanding hit last year was "Wondering," and this season it looks like "Paper Doll" followed closely by "Moon River" waltz, and "Figaro." Lee David is now engaged in finishing the scores for several shows that already have been accepted.

NOWADAYS upon being introduced to a person named Rose, it is customary to ask if said person is in any way affiliated with the music-publishing game. Most every melody shop has a Rose of its own, whether it be on the selling list or salary list. The reason Rose is so popular with music publishers is because a Rose is a flower and flour makes dough and during these lean days one does not have to be a baker in order to knead it.

Take Rose Fischer

for instance, Rose is on the staff of the Broadway Music Co., but is in no way related to the Broadway Rose published by Fred Fisher. Rose and Fred even spell their names differently, and if you don't believe it look at them and "C." Then we come to Evelyn Rose, the rising young lyricist, whose quick rise in music circles can in no way be attributed to yeast. Miss Rose thought so well of her name that she decided to put it in verse, hence the song *Gypsy Rose*. Then we come to Rose Abrams, who sings *Home, Sweet Home*, upon reaching a certain section in the vicinity of Eighth St., which makes it appear that she is the original Rose of Washington Square.

Next we have Rose Cohen, the little package of animation from the Fred Fisher offices. Rose is known for her modesty, so we will award her the title of *Blushing Rose*. Rose Goldberg also demands attention, owing to her unfailing memory. Permit Rose to rest her optics on your facial makeup and you are booked in her memory for life, so we will christen her *Remember the Rose*. We cannot think of anybody who would make a good running mate for *Roses Bring Memories of You*, *My Wild Irish Rose*, *Rose, Rosie, Rose of Virginia* or *Vamping Rose*, and we would not dare connect any of the girls with

Second-Hand Rose or *Rose in the Devil's Garden*. We were going to team a certain Rose with *Sweet Rosie O'Grady* until we happened to think how old the song was, and you know how girls are when it comes to a question of age.

Jack Frost

who will shortly open offices under the name of the Jack Frost Music Publishing Co., has decided on the first three songs to be published by the new firm, namely, *Save a Little Sunshine*, *Babies Are Babies* and *Sleeping Rose*. Jack is hopping around like a grasshopper these days attending to various details which come under the heading of business. He has just completed a number for *Eva Tanguay* entitled *I Do Care After All*, which will be a follow up on her famous *I Don't Care* number, and, oh, boy, what a song it is, *Typical Tanguay* material and made to order for her particular style.

If You Think

times are quiet drop into Fred Fisher's noise emporium and get an earful of the carpenter's serenade. Owing to his heavy visiting list, which consists of performers in search of new material, Fred has found it necessary to enlarge his professional department, which resulted in invitations being sent to the hammer and nail gang. New professional rooms are being installed in the basement, where acts may scream to their heart's content without fear of annoying anybody but themselves, with the possible exception of the pianist. Fred Smith is tickled to death that the new rooms will be in the basement instead of on the second floor. Sound usually travels upward, but in this case it seems to be going down.

Danny Winkler

who enjoys an enviable reputation throughout the realm of songland as being an all-around good fellow as well as an all-around music man, has joined the Maurice Richmond Co. Danny is now walking around with the responsible title of Manager resting on his well-formed shoulders and is arm weary from mitting his many well wishers. However, he is bearing up well and is taking his medicine like a man with but one worry to mar the sunny outlook, and that is, that some misguided admirer might decide to *Say It With Flowers*. Danny is now plugging *Yoo Hoo*, but please remember *Yoo Hoo* is a song. Through the medium of green ink, green stationery and two green stamps, Sid Coine informs us that he has a brand-new number ready for publication that answers to the alluring title of *Disie Love*, by *Halsey Mohr* and the kid himself, meaning, of course, little Sid. Sid admits *Disie Love* is very strong. We heartily

agree with him because we once knew a Southern girl. Speaking of Sid reminds us that he is flirting with a bass clarinet for the purpose of joining the Shriners' band. Mac Stark, who plays clarinet in the above band, will be the examining committee before whom Sid will appear. Do your duty, Mac, and let your conscience be your guide.

Eugene Platzman

whose arrangements are familiar to most all music followers, is still busy compiling notes, both bank and otherwise. Known throughout music circles as an organizer of harmony, Gene continues to work along on a high scale, irrespective of the key. Owing to the pressure of business, he often finds it necessary to bar himself in, and when at home he lives in *A Flat*. Were you to ask how many manuscripts he turns out each week, he would merely say *scores*. As said before, Gene is one of our best arrangers. If you don't believe it, just attend one of his parties.

Ge, we just got our breath! Joe Santly cornered us and started to reel off the acts who are using the Remick number *Don't Leave Me, Mammy*, and when Joe lost his breath, Alex Cantor picked up where he left off. Billy Cripps saw Alex, tottering from exhaustion and he picked up the mon-

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

When the Remickman Was Over - Margaret Patsch
Remember the Rose - Billy Rose
I Want My Mammy - Bert and Betty Wheeler
Stop, Root Awhile - Hattie and George

olog. We finally got away by diving through Billy's legs. *Don't Leave Me, Mammy*, is great stuff, but we simply had to get away.

Mel Morris

who is gracing the carpet in the professional department of Fred Fisher's *Honeymoon* shop, says the water is fine and invites you to come in. Mel realizes that water is not much of an inducement except in the form of a chaser, and far be it from him to recommend the air. However, he is going along swimmingly and is working with both hands. He refuses to use his feet simply because he has no reason to kick.

Sam Coslow, known as the youngest song writer in captivity, will shortly become a full-fledged member of the *Knights of Grease Paint* via the vaudeville route. Sam is preparing an act in which he will be assisted by Johnny Hoffman. Abe Feinberg will take care of the royalty statements so far as the act is concerned. When asked if he had any advance stuff, Sam replied, "No, they don't advance any money on an act."

Hawaiian Melody, the latest infant to be adopted by the McKinley Co., was the cause of an argument between Dave Ringle and Fred Coats the other day. Dave claimed the number was on three mechanicals and Fred insisted it was on four; when Vincent Sherwood suddenly appeared with a letter and told them they were both wrong, and that he had just received news that the song had been recorded by five mechanicals. Instead of feeling happy Dave and Fred started arguing again as to who was right before Vincent got the letter.

We Wondered

why E. B. Marks kept asking if we had seen Ed Wynn's new show until we discovered one of the song hits of the piece belonged to him. It is entitled *Sweetheart, Will You Answer Yes*, and is being sung by Janet Velie, whom you will agree is quite some singer. It is a high-class number and carries a strong appeal, as the title implies. After hearing Miss Velie sing the song and after watching Leon Rosebrook conduct we were at a loss as to who we liked best.

Hal Ehrig, the popular young composer who makes his headquarters in Chicago, has turned out another number, entitled *Mabel*, which is getting an exceptional good play in and around Chicago. It is a breezy little tune of the contagious type, which, no doubt, accounts for its popularity.

Is That So!

Jimmy Flynn is in strict training these days and is hardening up for the six-day race which will soon be on the boards at Madison Square Garden. Jimmy is down heavy on Georgia Rose and will play it to win. Of course the *Feist* stable will be represented by the entire catalog, and it looks as though Georgia Rose will be the dark horse. Six-day grinds are nothing new to Jimmie. He feels as much at home on a saucer as does a cup.

Maurice Rosen, mechanical man for Remick, is contemplating a trip through Pennsylvania and New York State in the interests of his firm.

Elmer Setzler, formerly Pittsburgh representative for Remick, is no longer connected with that firm.

Lee White is very much up stage these days. He is mixing with the four hundred and has assumed a society air. However, we cannot blame him. Henry Santrey is featuring his *Senorita* number and Lee is trying to keep up the part.

J. Fred Coats has placed a new comedy number entitled *You Have to Kid 'Em Along to Get By* with the Triangle firm, which will be published immediately.

It is being whispered around that Harry Rosenthal, the well-known song writer, will shortly be married to Alice Lawrence, a popular young society girl. If such is the case, we feel it our duty to compliment Harry. He sure has an eye for beauty.

Fred Mayo is back with the A. J. Slansky firm as professional manager and will be glad to say hello to all his friends.

Maurice Rosen is now head of Remick's mechanical department.

At the Vaudeville Houses

PALACE

Dancing Featured in Bill

This week's Palace program is decidedly dance topheavy, the pedalists occupying three quarters of the entertainment share. *Bessie Clayton* and her supporting company are held over for another week with *The Bos Party*, her latest vaudeville offering, and while everyone present was apparently familiar with the routine, *Miss Clayton* scored quite as large a hit as she has heretofore. Each individual number gathered its quota of applause and at the finale of the specialty the principals were recalled for a brace of curtain bows.

Rae Samuels is another holdover and her reception certified the management's judgment in retaining her for a second week. Her repertoire of songs, with one exception, was unchanged from last week and *Miss Samuels* might have added two or more others, figuring on the applause received. Her routine of characters varies from "Rube" to slang and her selections have been picked with care. She was easily the outstanding hit of the bill and well deserved to be.

Roscoe Ails and *Co.* were another big hit. *Ails*, unlike many others, unselfishly shares the center with his support. *Charles Colvert*, a dancer of no mean ability, is given ample opportunity to display his wares, and *Colvert*, with his bag of steps, stopped proceedings temporarily, collecting a double encore on his initial effort. *Ails*, of course, towers above them all with his "shufflin'" dance and his unique style of comedy, working opposite *Kate Pullman*. *Miss Pullman's* solo scored a pronounced hit and the jazz orchestra filled in to perfection. It's a corking combination, cleverly arranged and timed to a nicety.

Leo Beers, the whistling pianist, gave the program a touch of class, his stories in rhyme, to his own accompaniment, being exceptionally well liked.

John Hyams and *Lelia McIntyre* with their skit lived entirely up to expectations. The affair is neatly dressed, cleverly constructed and well staged. *Hyams's* comedy, supplied by *Willie Collier*, gathered one laugh after another and the finale, a song set to appropriate scenic effects, was especially pleasing. The turn carried off a goodly share of honors.

George McFarlane offered his routine of ballads in fine voice and landed a solid hit. *Bert and Betty Wheeler* with their "Bits of Everything" collected sufficient returns to classify them as a hit, and *Fivek* and *Jenny* with a roller skating act completed the bill.

RIVERSIDE

Sophie Tucker Scores

Herbert and Dare opened, offering their athletic novelty with plenty of pep. They did well considering that they had to work while the house was being filled. *Dave Roth*, with his versatile impressions, although on too early, held his own, with as good a novel single that has ever appeared

Hyams and McIntyre, Baker and Nordstrom, Miss Juliet and Sophie Tucker are Favorites

at this house. His entire act pleased and he walked off to several curtain calls.

Harry Holmes and *Floris La Vers*, in a novelty comedy skit entitled, *Themselves*, found it hard to get started, but after getting the audience's attention they had no further trouble. The sketch is entertaining and *Holmes* and *La Vers* put over their work in a talented manner.

Marguerite Padula, with her piano and singing turn, held the house to solid attention from start to finish.

Sophie Tucker and her *Five Kings of Syncopation* closed the first half. *Miss Tucker* being quite a favorite up-town, had no trouble in carrying away the hit honors of the bill. She sang nearly a dozen songs and her best efforts were a ballad, *It's All Over Now*, which she exited with. *Miss Tucker* looks younger than ever, and with her original methods of delivering a *Blues* number, she could play around New York for months and still be appreciated.

After Intermission, following *Topics of the Day* and *Aesop's Fables*, *Blanche* and *Jimmie Creighton* offered their original skit, *Mudtown Vaudeville*. They succeeded in holding their own and walked off to appreciated applause.

Allan Rogers and *Leonora Allen*, assisted by *Charles Lurvey* at the piano, put over a dandy singing turn. Both have pleasing voices and know how to deliver a song. They were much appreciated.

Johnny Burke, closing the bill, had a hard spot, but he managed to hold the majority of the house in. He did the best that could be expected of a single turn to close a show. *Burke* put over his corking talking bits and those that remained to hear him appreciated his entire act.

Ros.

ALHAMBRA

Good Entertainment in Harlem

A long show, opened by *Laurie De Vine*, *A Versatile Beauty*. She's a beauty and she's versatile. Pianologue, xylophone, dancing and contortions, the latter performed on top of the grand piano. Gave the show a good start.

Duval and *Symonds* nervously put over a typical sidewalk quarrel between man and wife. Their stuff is good enough if *Billy Duval* would only stand back of the footlights and stand still.

Marmain Sisters were piquant, quaint and entertaining. Their own three main numbers are so delightfully sufficient that most of the talk could be pared down. And they should have a vaudeville trouper to sing during their changes. They're so good themselves we hate to see their progress impeded by a bad arrangement and support not tuned to vaudeville.

Johnny Burke, in *Drafted*, was switched from the last half. The

spontaneous roars at his gentle, but firm, burlesque on the draft punched up the show wonderfully.

Valeria Bergere and *Company* of six closed the first half. *Miss Bergere* has graduated from the hectic hysteria marking some of her other vehicles. She's now getting her feet under her and brought a quaint touch of humorous reality to the otherwise hackneyed character of an American's Japanese wife.

Creedon and *Davis* did the honors after the Topics. *I'd like to smash you* may sound ferocious, but *Creedon* makes it delicious. *Low Brice* next. It's the first time we've had the pleasure of watching *Low* cavort.

Then *Miss Juliet*. Gracious, sweet, willing and a cheerful giver of her great talents. We haven't room to list all the types and celebrities she recreates. They are legion. Houses and audiences differ and her numbers were picked for the Alhambra where they're more familiar with *Eva Tanguay* than *George Arliss*. Some day she'll rise to heights she only dreams of now, and vaudeville will lose a headliner.

The *Dancing McDonalds* whirled their way through a zipful routine of old and new dance steps. Nobody staying for their opening left before their finish. A strong closer, and they earned all their applause.

GLADY.

BROADWAY

Will Mahoney Scores Hit

Alvin and *Kenny* opened with a live-wire aerial act which was liberally sprinkled with hokum of the entertaining variety. *Bert Green*, the cartoonist, held down the much-dreaded two spot with an entertaining combination consisting of sketches, pictures and talk that proved both interesting and educational.

Edwin and *Jane Connelly* got over nicely with their clever comedy offering, which required a speech at the finish. The turn is chock full of pep, has many funny situations and moves along at a rapid gait. *Claude* and *Marion*, supported by a routine of slap-stick material, found the going rather rough and finished with little to spare. The act in its present shape is not a big-time offering and the team suffer for the want of better material.

The *Golden Bird* proved a distinct novelty and finished to substantial returns. It is a pretty and original affair and should experience little difficulty in playing the better houses.

Will Mahoney walked on and proceeded to mop up with his well-selected comedy and singing. His number, *I Used to Love You*, stopped the show, and his burlesque *Russian* dance just about tied them up. His closing number, *Weep No More, My Mammy*, took him off to a smashing hand that refused to subside until satisfied by a curtain speech. The much-heralded picture, *What Do Men Want*, closed the show. De Ron.

WINTER GARDEN

Good Attendance at Shubert House

Monday evening the entire house was filled and the entire performance was enjoyed by the majority. *The Belge Duo*, in a classical opening novelty, pleased with several minutes of good entertainment. *The Musical Johnstons*, xylophone artists, pleased on number two. Their musical ability and manner of delivery got them over to several curtains.

Edythe Baker and *Clarence Nordstrom*, on too early with their musical comedy bits, were unable to move the audience with their various singing and dancing. *Miss Baker* has a pleasing personality and looks very pretty, but these assets did not help her in the least. Her piano selections were her best efforts. *Nordstrom's* singing held the entire act up. His *Beautiful Girls* number went over nicely. For their finale a *Wedding* song is delivered. *Miss Baker's* gown in this number was a beautiful white creation. They finished to poor applause.

Charles Howard and *Co.*, assisted by *James Graham* and *Alberts Fowler*, won the laughing hit of the first half. *Howard's* "drunk" is very original and every moment he was on the stage brought forth much laughter.

Nat. Nasarro, Jr., and his sextette, held over for a second week, went much better Monday evening than he did on his opening. *Nasarro* made a wise move when he replaced one of his numbers with a song entitled "Soloon," for the one he had in last week took away the class from his act. A speech had to be made before he could exit, for the entire house applauded for several minutes at the close of his turn. He retained his same position, that of closing intermission.

Leona La Mar, billed as the girl with a thousand eyes, put over one of the best mind-reading novelties seen around these parts in many a moon. *Miss La Mar* appears to be a young miss about eighteen, but she certainly has the personality and showmanship of one that has had years of experience. A speech of thanks had to be rendered by *Miss La Mar* on her exit.

Harry Krong and *Al. B. White*, in songs and foolish sayings, had the entire house their own way from start to finish. They sang several popular numbers, including *Killarney*, *Ten Little Fingers* and *I Wonder Who*. For their finish they pulled a comedy satire on the *La Mar* turn, bringing *Charlie Howard* out as the mind reader. Plenty of laughs were brought forth by the trio.

The *Hannaford Family* with *Poodles*, retained for their second week by popular request, held the audience to attention during their entire routine of circus stunts.

Marie and *George*, colored dancers, held over for a second week, certainly deserved the honors, and they could be retained for a third and still be favorites.

Harry and *Anno Scranton*, in singing, talking and wire balancing, closed. ROSK.

PALACE—CHICAGO**Valeska Suratt Tops Bill**

According to their individual reception, each act on the Palace bill this week is a hit. They all scored, beginning with Page, Hack and Mack, who perform some acrobatic feats fully worthy of the reception accorded them. Millicent Mower, in *Spirit of Melody*, proved an extraordinary songbird, however she might dispense with the Columbia phonograph with which she competes with Galli Curci, as it is noisy enough to spoil the effect of her own singing.

William L. Gibson and Regina Connelli in *The Honeymoon*, a comedy by Aaron Hoffman, which fact proves its worth. It is well acted and holds a moral for future benedicts. Ole Olsen and Chic Johnson's foolishness went big with the customers, who liked everything they did.

Jay Dillon and Betty Parker in *Nic-Nacs of Now* had some harmony to sell and sold it. They were helped out by Viola Allen, who plays a violin appealingly. Their closing with song hits of recent musical shows, ending with Jay's own, *Lantern of Love*, planted them. William Sully and Genevieve Houghton in *Calf Love*, panicked them with William Sully's singing and dancing. Sully can dance and there is no argument to it.

Valeska Suratt and her players in Jack Lait's, *The White Way* showed 'em what a real one-act comedy drama is like. This certainly is the best playlet Miss Suratt ever had and shows her at her best. The supporting players do excellent work amidst stage trappings and such that rival the *Follies*, or goes 'em one better. An excellent vaudeville offering, *The Bing Boys*, John Miller and James Mack, are always good for a hearty laugh with their hokum singing and dancing. They held a hard spot with ease. *Howard's Spectacle*, an exceptional animal act, closed a corking good show. CHRISTENSEN.

MAJESTIC—CHI-CAGO**Millership and Gerrard in "Klick-Klick" Score**

The performance at the Majestic this week lacks speed and pep for the greater part of it. *Garcinetti Brothers* opened the show with their hat-throwing, acrobatics and a playful bull pup and fared well considering their position. Fred Miller and Bert Capman are a pair of nimble hoofers who seem to excel in eccentric dancing. These boys are clever and were well liked. Florrie Millership and Al Gerrard in a revue entitled *Klick-Klick* proved a sight for sore eyes. They have the able assistance of Beatrice Lee, Agan Frawley, Jack Gormley and George Rollins. They offer nine song and dance numbers which could be cut shorter to advantage. The revue is well staged and costumed, all accentuated by novel lighting effects. It went over for a hit.

Charles King and Lila Rhodes assisted by Sidney Franklin offered some chatter and songs that went well. Daphne Pollard stopped the show by providing the laughs for the audience. Her work is clever and diversifying. She is in a class by

herself. Ed Planagan and Alex Morrison in *A Lesson in Golf* have a unique variety turn and registered in laughs. Marion Harris did all that was expected of her. Corradini's *Animals* closed the bill. GLOY.

STATE LAKE—CHICAGO**Billy B. Van and J. J. Corbett Score**

The bill at the State Lake has several high spots this week, incidentally some rather low ones. Bill Crutchfield opened with some lariat swinging and wise cracks, a la Rogers, only not as good. Harry Jolson, working with an attractive Miss and man planted in the audience, ran away with the show. His singing is pleasing and his method of doing it is "sure-fire." The plant is quite some singer himself, besides furnishing an excuse for some good comedy.

Bronson and Baldwin in *Visions of 1971* by Jack Lait proved a decided hit. Elinore and Williams in *Wanted a Cook* failed to register as they would have liked to. Princess Jue Quon Toi stopped things for fair. She possesses a vivid personality, plus a beautiful singing voice. After the customers took all she had, Princess introduced her sister, who proved almost equally as clever by putting over Sunny Tennessee in great style. The boy at the piano is "there" at the ivory.

Billy B. Van and James J. Corbett, in their travesty, *The 18th Amendment*, proved the real comedy hit of the bill. Van, of course, furnishing said comedy. *Current of Fun*, an electrical novelty that gets the laughs from presumably shocking "plants" from the audience, closed the bill. HARROLD.

APOLLO—CHICAGO**Bessie McCoy Davis Headlines Mediocre Bill**

But mildly entertaining is this week's Apollo show. A glance at the program would seem on the face of it to doubt this statement, nevertheless it is gospel truth. Bessie McCoy Davis, remembered favorably for her eccentric dancing in pajamas fourteen years back in *The Three Twins*, has, unlike wine, not improved with age. Her unmusical voice jars and her comedy is of an Elizabethan vintage. She presents an act with the assistance of Jack Barrett and Emmett Merrill styled *Castles in the Air*. Save for pretty settings there is nothing in this offering to enthrall the spectator. Surely there must be an idea, a short story or perchance a one-act written by Richard Harding Davis, that famous departed husband of hers that would serve her much more satisfactorily than her present vehicle. Her Yama-Yama revival brought forth but slim applause, for there were only a handful that knew its history.

The Equilli Brothers opened in feats of equilibrium. Next Phil Furman and Fred Rose, writers of *Sweet Mamma* and *Nobody's Fool* did as well as a second spot act can be expected. They sang melodiously and otherwise. Marie Stoddard pleased even though her comedy ly-

could hardly be more hoary. Bard and Pearl took down the laugh honors of this bill, cashing in laughs with the efforts of a German dialect-comedian endeavoring to express himself properly.

Brendel and Burt, that always entertaining pair, pleased mightily. They are back after a few weeks sans their revue, but nobody minded it. The first half ended with Bessie McCoy Davis.

Tameo Kasuyama, truly the famous Japanese Handwriting Genius and Exponent of Mental Simultaneism, opened the second half. With chalk in both hands this wizard of logarithms, cubic roots and handwriting writes backwards, upside down, downside up, and any other which-way you please.

Du Calion, talking incessantly atop a ladder, followed and was duly appreciated. He has the assistance of a shapely lady who hands him things.

Georgie Price, that most likeable ingratiating youngster, did his bit to help the patrons forget their troubles and succeeded. Mlle. Olympia Desvall with her horses and dogs was a representative closing act. SEGALL.

BUSHWICK**Rugel and Timberg Score**

Willie Rugs, acrobatic roller skater, opened a rather slow show to an unresponsive audience.

Rule and O'Brien, accompanying themselves on the piano, sing their way through a medley of Irish and folk songs to a fair hand.

Thomas J. Ryan & Co., in a comedy skit, *Mag Haggerty's Reception*, in which his company work along lines that give him an opportunity to bring out his Irish wit.

Harry and Dennis DuFor appear in full dress and high hats and do some steps, singly and team, that go fairly well.

George Jessel in *Troubles of 1920* spends most of his time getting his revue together, getting money, etc., calling for chorus girls from the audience, eight girls coming from the rear of the orchestra and all pretending to ask for a job. After the whole show is gotten together the next scene shows the stage the first night, and in the middle of the scene the creditors appear and break up the show. The gowns are simple but pretty, and the girls all look good.

Coogan and Casey have a scene of a little house and they do their whole act saying good-night at the door. For a close he climbs in the window to open the door, wakes the father and then marries the girl to keep her out of trouble with her father. They got a fair hand.

Yvette Rugel appeared in a flowing white silk gown and looked very neat. She sang a medley for an introduction, and then *Tuck Me to Sleep* and *Just Like a Rainbow* went big. Also *Swanee River* in a minor key was pleasing to the ear. She probably got the best hand of the show, and deserved it.

Herman Timberg used his horn-rimmed spectacles and also his fiddle to good advantage. He had some funny jokes, sang a few snatches of ditties and then danced his way off to a good hand.

The *Three Belmonts* closed, tossing hoops and making things pretty live. HUSTED.

CLOWN NIGHT**Harry Crawford Makes 'Em Laugh**

The ninth Clown Night was under the direction of Harry Crawford. Incidentally, it was the second night of the new seating policy, and proved a tremendous success. Only a few tables are now to be found in the ballroom, the rest of the seats being arranged a la theatre.

Crawford turned out a very entertaining affair. Combined with his own likeable personality and ability, he had a very clever supporting company of artists. Jimmy Shor was the opener, which is really an honor at a Clown Night. Jimmy sang and was followed by Eddie Breier, who introduced Professor Kolcrite, a colored gentleman who caused a panic by singing *Margie* in Yiddish. It is said that the Professor is really Jewish, but after learning that he speaks twenty-eight languages, and answered questions in French, Polish, Serbian, Italian, Spanish, Norwegian and others too numerous to mention, we are doubtful as to what his nationality really is.

Jack Cook and Jack Mason offered *The Idle Roomers*, showing the tough breaks of two actors out of work and money. When they received an offer, Mason gloomed, "Gee, we haven't even got enough money to cancel work!" It was a wow. Jack Cook's singing and Mason's guitar playing hit for a homer.

Harry Crawford did a recitation here, in fact, he appeared all through the show in various bits. Jerry Benson played a mean "blues" on the piano while he sang "I've Got My Habits On."

Guppy and Fogg, who after raising the roof with applause, shouts for more, were introduced under their real names of Frank Lynch and George Hayes. They did a marvelous "Rube" turn, and started a new catchline of *Oh Baby* for the club.

Cronin and Hart did a very neat little turn of singing, talk and piano playing. Mabel Bestoff and Hazel Manning could have gone on singing indefinitely had time permitted. A laugh on Fally Marcus, showing the cause of insanity, was played by Val Stanton, Harry Crawford, Raymond Wilbert, Jack Allen, and Jimmy Challis. Hilda Lachman was a riot with dandy impersonations of Anna Chandler, Sam Bernard, Rae Samuels and a wonderful dance of her own. Otto Colle sang in an excellent Irish tempo, and an afterpiece, showing the evolution of an agent, proved to be a comedy scream. It was written by Paul Gerard Smith and done by Hale Norcross, Jack Cook, Jack Mason, Jean White, Rhea Bacon, Rube Demarest, Lee Ryan, Jerry O'Meara, W. H. St. John and Barney Williams.

A great night, enjoyed by all. Even the hissing of the critics was a success. HOFFMAN.

Joe Maxwell in Chicago

Joe Maxwell is in the Windy City and will remain some few weeks in an endeavor to properly exploit Shubert Vaudeville there. William Lampe, until now manager of the Apollo, is on his way to New York and temporarily the theatre is managerless.

COLONIAL Midgets Head Good Show

The first thing on the program is *Chon and Rosie Moey*. This is not a laundry act, but a few minutes of graceful and pretty dancing, with a profusion of winsome Chinese smiles. It can hardly be called a masterpiece of entertainment, but does very well for a starter.

Ann Ford and George Goodridge offer some more songs and dances and do well.

McDevitt, Kelly and Quinn, moving a piano, as usual, follow. *McDevitt* has a shape like one of these scarecrows we used to see in grandfather's corn patch. He uses it to make us laugh. That was his aim. So the act was a success.

Bert Fitzgibbon is one of the funniest spectacles that the public has a chance to witness. He gives the *Ain't We Got Fun* atmosphere that we all like so well. Without effort, without apparent thought, and with perfect ease, *Bert* bubbles a constant flow of fun, folly and frivolity. *Tom Bryan and Lillian Broderick* spoil an otherwise pleasing act with bungling, unpolished novelties. They are a pair of good, accomplished dancers, but they attempt to dress up the *Golden Egg* with some pink paint. The effect is amateurish. All dressed up and no place to go. *Wedding Bells* and no man. That's the situation with *Lorraine Howard and Verna Sadler*.

Leo Singer presents *Singer's Midgets*. It's a young circus: ponies, dogs, elephants and midgets galore. The act, on the whole, is good. It is well balanced, lavish, spectacular, clever in parts, and full of pep. In the first place, it is unusual to get so large an aggregation of tiny people together, and, furthermore, it is exceptionally unusual that so many of them should be accomplished along some entertaining line.

EVERETT.

HAMILTON Show Pleases All

A full house was on hand to greet an unusual bill headed by *Miss Venita Gould*. *La Dora and Beckman* in bits of everything gave the show a fast start with their entertaining routine. *Elmer El Cleve*, offering *A Bit of Scotch*, plays the xylophone effectively and scored heavily.

Harry Tighe has a very clever routine of songs and comedy, by *Paul Gerard Smith*. Personality, ability and material capably handled by *Harry* and his two girls won him the honor of being a riot on a hit bill.

Paul Morton and Flo Lewis Co. in *Broadway Butterfly*, a vehicle by *Edgar Allen Woolf*, *Harry Carroll* and *Ballard McDonald*, was literally a scream. Two stars full of personality, and know how to make the most out of any situation that may arise in their act.

Miss Venita Gould stopped the show cold, her impersonation of famous stars receiving riotous applause. Her well-selected repertoire and her exceptional ability enabled her to be the undisputed hit of the show. *Adelaide and Hughes* scored their usual success with their exceptional dancing. They held the audience to the last, using the same routine they have been doing for the past few seasons.

DE ROA.

Marga Waldron and Co.

Dance and piano, eighteen minutes in full stage special. Reviewed last week at the Colonial.

We have been told that *Marga Waldron* is new to the stage, and that only up to a few weeks ago she had spent all her time studying the art of terpsichore. Whether this is true or not, there is one thing certain, and that is that *Marga Waldron* brings to vaudeville a dance act of such rare calibre and of such quality that it will be difficult for many of our so-called "premiere danseuse" now appearing in vaudeville to equal her. *Miss Waldron* also brings to vaudeville, one billed as "and company," and whose name is programmed in small type as *George Halprin*. *Halprin* plays the piano in the act. He plays classical solos in between *Miss Waldron's* dance numbers in a manner that actually made the musicians in the pit applaud vociferously for him, which is the greatest compliment ever paid a pianist. In addition, at the finish of the act, he plays a "blues" in accompaniment to a dance, that is the meanest thing for jazz and breaks we have ever heard. Marvelous is the only word to describe his work.

And *Miss Waldron*? She gets applause on her entrance because of the effectiveness of the set, which is entirely in black, with a high staircase leading from the upper left corner of the stage to the boards, with a red plush bannister, and red-checked effect near the steps. But after that, she needs no setting for applause. She does a ballet-toe number at the start. And does a wonderful number. This is followed by a Hungarian dance. Then an interpretative *Slave-Girl* dance, and finally a jazz toe-number, which is the greatest routine we have ever seen done in vaudeville. She begins it by doing "Off to Buffalo" on her toes. And then does breaks, pirouettes, and others too difficult for brief description.

They stopped the show at the Colonial. The Colonial—we wish to emphasize that fact, because they do a classy act, and even the gallery was yelling for more! The Colonial gallery! Something to boast of. But they'll have a lot more to boast of before they get through with vaudeville. And vaudeville has something to boast of in *Marga Waldron and George Halprin*.

HOFFMAN.

Valeska Suratt

The White Way, Thirty-five Minutes in Full Stage. Reviewed November Fourteenth at the Majestic Theatre in Chicago

The White Way, a new one-act play from the pen of *Jack Lait*, featuring *Valeska Suratt*, proved a decided vaudeville hit. The play was very well acted by an excellent cast and was artistically and effectively staged and provided a fitting background for *Miss Suratt's* beautiful gown of silver and black lace. Quite a wonderful example of costume design and color.

William Van Dusen, Jr., an aristocrat, played by *William Roselle*, is about to entertain in his New York apartment at midnight and gives final instructions to *Foo*, his Chinese servant, played by *Joseph Errico*. The girl, *Gertrude Stuart*, a chorus girl, fresh from the country, played by *Viola Frayne*, enters to find the stage all set for her reception. Of course, true to his kind, *Van Dusen* tries to force his attentions upon her. At the critical moment, *Jaqueline Malone*, his divorced wife and prima donna in the company of which *Gertrude* is a chorus member, enters unannounced. *Jaqueline* is played excellently by *Valeska Suratt*. After much argument *Jaqueline* prevails upon the simple chorus girl to leave and return home, from *The Great White Way* back to *The Straight White Way*. Upon accomplishing her mission, much to the disgust of *Van Dusen*, and after refusing to remarry him,

she leaves the party to himself.

The entire play is very well written, full of good lines and human interest, and gives *Miss Suratt* the opportunity to do the best work of her career, which she does. The moral is well conveyed to the audience along with plenty of laughs. It is a genuine hit.

CHESS.

Bert Green

Cartoonist, Fifteen Minutes, in One. Reviewed at the Broadway

Bert Green of the *Pathe News* is the undisputed king of animated cartoonists. His act starts off with a motion picture showing *Mr. Green* on a special assignment, viewing New York from an aeroplane. The next picture shows just what *Bert* thought of the trip. *Mr. Green* then appears in a neat sport suit and does a *Burton Holmes* bit. Instead of a travelogue, he offers an animated cartoon showing just how the picture is made. *Green* explains everything very clearly and has a very pleasing and entertaining act.

DE ROA.

Adele Rowland

Singing Twelve Minutes, in One. (Reviewed at Winter Garden)

Adele Rowland, of "Irene" fame, has returned to vaudeville with a singing turn, assisted by *Mildred Brown* at the piano. *Miss Rowland's* repertoire consisted of several numbers, some new and some old. Making her appearance in a comely red gown, and for her opening song she sang "Why Don't You Smile," getting this number over fairly well. Her second song, "I Got It," started her off, and then she sang the following: "Weep No More, My Mammy," "Some Little Girl," "Yoo-Hoo," and a talking number, "Nobody Knows." Although *Miss Rowland* has lost none of her personality, her voice does not seem the same as of old, and it certainly was noticeable Monday evening. Her second change, a gown of white, was a beautiful creation. On the program it was stated that *Miss Rowland* would be pleased to sing any of her old-time song successes, if the audience would suggest any, but none were forthcoming by the Monday evening audience, so, after her regular routine, she exited to solid applause.

ROSE.

Mona Shelley Here From Coast

Miss Mona Shelley, the attractive young actress, who has been playing important rôles in the West, has arrived in New York to try her luck on Broadway. She is a clever young actress with a good repertoire behind her, ranging from the extremely feminine and dramatic rôle of "Madame X" and in "The Stronger" by August Strindberg, to the rough young burglar, *Bill*, in Lord Dunsany's play, "The Glittering Gate." *Miss Shelley* plays either ingenue or character rôles with equal skill, and she has expressed a willingness to understudy.

20 YEARS AGO TO-DAY

Fire played havoc with four theatres in various sections of the country last week. *Powers Theatre* at Grand Rapids, Mich.; *Winsted Opera House* at Winsted, Conn.; *Anheuser-Busch Opera House* at Belleville, Ill., and *Chris Bonn's Vaudeville Pavilion* at Burlington, Iowa, all being razed to the ground.

Leslie Stuart, composer of "Florodora," led the orchestra at the first anniversary of the run of that musical comedy in this city at the New York Theatre, Nov. 12th.

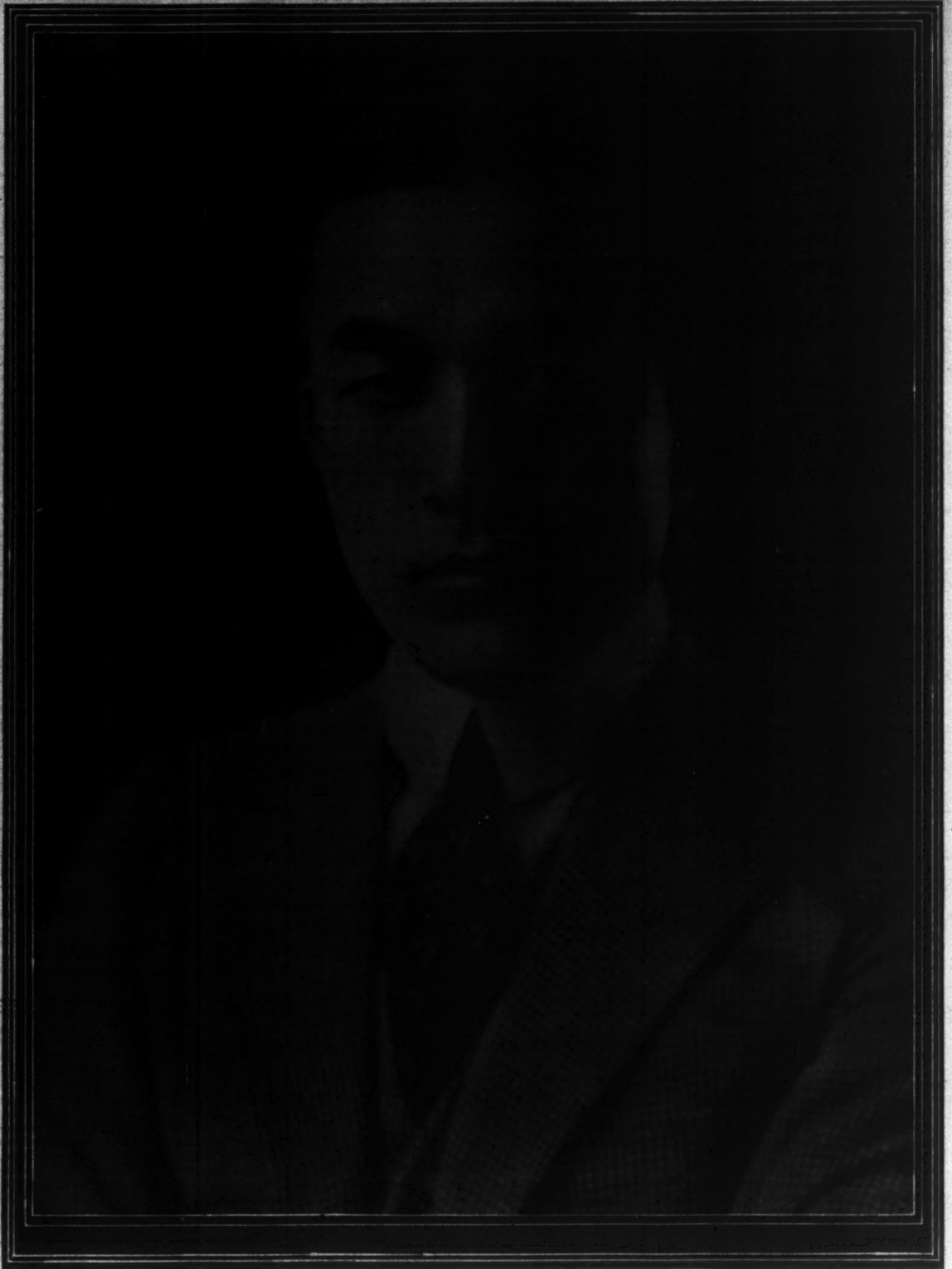
The first production of "La Du Barry" by Mrs. *Leslie Carter* and her company will occur in Washington Dec. 9th.

5 YEARS AGO TO-DAY

"The Thirteenth Chair," by *Bayard Veiller*, opened at the Forty-eighth Street Theatre, with a cast that includes *Margaret Wycherly*, *Harrison Hunter*, *Katherine La Salle*, *Calvin Thomas*, *Martha Mayo*, *Eva Condon*, *Charles Lait* and *Gardner Crane*.

Annie Buckley, popular musical comedy actress, died Nov. 26th at her residence, 270 West Thirty-ninth Street. She was the wife of E. J. Buckley.

Lionel Atwill will bring "The Lodger" to New York next month. He will be aided by *Phyllis Relph*, *Harry Ashford* and *Harold de Becker*. It is done under the direction of *Ernest Shuter*.



SESSUE HAYAKAWA

the popular star who is making pictures
for Robertson-Cole. His latest R-C is
"The Swamp"—a Colin Campbell production

DRAMATIC MIRROR

Little Trips to Los Angeles Studios

With Otto Henry Harras

ON the arrival of Carle Laemmle here a few weeks ago I ran out to the big U. studios and had a chat with him. He is not the man that I talked to several years ago in New York, but a very much worried man who has grown much older. He said that his trip to the other side was a success and that before long he would have two companies making pictures in Germany. These companies will be made up of an all-American cast. When questioned in regard to the rumors of a shake-up in his organization, he said that there have been a number of changes made since his departure.

The Resignation of

Frank Lawrence is now a fact. Lawrence was the chief of all productions for several years. Julius Stern, former head of Century and L-ko Comedies and brother-in-law of Carle Laemmle, was made general manager. Irving Thalberg, former general manager, has been made production manager. Harry Brown, who has been the electrical superintendent for many years, is slated to leave in about a month. Lucien Hubbard, one of the highest scenario editors ever engaged at the "U" plant, is said to be leaving the studios at the expiration of his six months' contract, and "Curley" Stacher, who for years has been custodian of the zoo and chief animal trainer, will be replaced by Sigmund Moss, who has been here for the past few months. From reports it looks very likely that Irving Thalberg may leave the Universal and accept one of the several offers made him to assume an executive position elsewhere.

It Is a Known

fact in the film game here that Thalberg has done much for Universal since he has had charge. He has engaged better and bigger directors, likewise improved the casts, and it is a fact that "U." have turned out better and bigger pictures than they ever have since it became Universal.

Thalberg has directors and actors now on the lots with names that are a credit to the organization. Fred Davis, casting director, long with the "U." is also slated to leave before long, and the lot is said to be divided into two factions, those that are carrying favor with the new administration and those who remain loyal to Thalberg. It is said that the reason for the changes is that Thalberg has been spending too much money and that Julius Stern will do the slashing and reducing of all salaries possible.

Sylvia Breamer

who made her first appearance on the stage in Australia in "Within the Law," has been engaged by Bayard Veiller to play the lead opposite Bert Lytell in "The Phantom Bride." When she told Mr. Veiller of this coincidence he presented her with an autographed copy of his book, which is now one of her cherished possessions.



PAULINE FREDERICK

at work repairing her big car at her home in California. Miss Frederick seems to enjoy the task and has dressed the part with becoming overalls.

John Ince is again with Metro. He will support Alice Lake in "Hate."

Rex Ingram

has made a new discovery in Lois Lee, and she will play the lady-in-waiting to the princess in "The Prisoner of Zenda." Not to be outdone, along comes Bayard Veiller with another discovery in the form of a beautiful seventeen-year-old blonde. Her name is Andree Tourneur (in relation to the director Maurice). The only difference is the one that Rex Ingram picked is a brunette and Director Veiller's new find is a blonde. I wonder what they call finds. Go to any one of the Thursday night dances at the Hotel Hollywood and you will find more beautiful girls gathered under one roof than the combined six states of the United States or entire England.

Do You Know Who Zigoto Is?

Well, that's what they call Larry Seamon in see gay Paree.

Kathleen Clifford is writing the screen adaptation of "Little Boy Blue," from the stage play in which she herself played the title rôle several seasons ago.

Marshall Neilan takes his visitors up in a blimp when they come to see him at his studio. Alma Taylor was up the other day.

George Ade has written "Our Leading Citizen" for Thomas Meighan. The combination ought to be a pretty good one.

"The Barefoot Maid"

Inspired by one of the "art photographs" of Larry Seamon's leading woman. Apologies, of course, to John Greenleaf Whittier, who should not be held responsible for this:

Blessings on thee, movie maid,
Barefoot girlie undismayed
By thy boyish pantaloons;
Tattered shirt in rag festoons,
With one shoulder careless bare
And thy careful, disarrayed hair,
With thy innocence and grace—
Even of naughtiness a trace—
How my heart is set awirl!
Wish I knew you, barefoot girl!

Three William Taylor

productions are included in the forty-one "films well made" especially recommended for the Children's Book Week by the National Board of Review.

Colin Campbell is now in his fourth week of production work on "Judith of Blue Lake Ranch," the next Pauline Frederick picture, from the story by Fred Jackson. The picture will be renamed. An all-star cast of fifteen members is supporting Miss Frederick in this subject. It is a Robertson-Cole production.

Fritzie Brunette, a pretty and clever young lady who has finally arrived in pictures starring, is playing opposite Jack Holt, the new star for Paramount, as his leading woman. I say that they are both stars, with the big bets on Fritzie Brunette. This week here Miss Brunette (or Mrs. William Robert Daly) is appearing as the leading lady in three pictures in the three largest houses in Los Angeles.

Katherine Kelly

the winner of the beauty contest of the DRAMATIC MIRROR AND THEATRE WORLD, has arrived in town and is stopping at the Hotel Hollywood. Miss Kelly has commenced work, playing a part in one of the forthcoming features at the Universal. From what I have heard of the little she has done on the lot, Miss Kelly will be heard from before long.

Maxwell Karger

the Metro director, is starting work on a heavy drama of revenge, called "Hate," in which Alice Lake is starred. The story is by Wadsworth Camp, and the continuity is by June Mathis.

Joe Roberts, the genial heavy-weight, whose face is familiar in all of Buster Keaton's comedies, is playing Sitting Bull in Buster Keaton's latest comedy, "The Paleface."

Elmer Harris

who is supervising director for Realart, announces the forthcoming productions for his stars: Constance Binney, in a new story by Aubrey Stauffer; Babe Daniels in a story by Winifred Warner. Mary Miles Minter is a Mary Morrison story, adapted by Harvey Thew. Wanda Hawley in a John Blackwood story, with scenario by Violet Clark. The pictures are as yet untitled.

Maxwell Karger is beginning "Hate," starring Alice Lake. Conrad Nagle, Charles Clary and Harry Northrup are in the cast.

Major Maurice Campbell has established a record of eight straight pictures with Babe Daniels, the Realart star. He is about to start work on May McAvoy's next.

Mary Miles Minter's next picture will have "Queenie," one of the most famous dogs in picturedom, doing some good human interest work.

N. P. Stedman

who is doing work under Elmer Harris at the Realart studios, is an authority on Spanish customs and manners.

Earl Williams has just finished "Lucky Carson," and the film is being edited and titled in New York where it was filmed.

Gloria Swanson's most notable picture, according to Paramount, is to be started shortly under the direction of Sam Wood. It is Elinor Glyn's novel, "Beyond the Rocks," and Jack Cunningham is adapting it.

Thompson Buchanan is to supervise the production.

"FIGHTIN' MAD"**Metro Thriller Starring William Desmond**

Story by H. H. Van Loan. Directed by Joseph L. Franz. Released by Metro.

CAST

Bud McGraw.....	William Desmond
Peggy Hughes.....	Virginia Brown Faire
Eileen Graham.....	Doris Fawn
Nita de Garma.....	Rosemary Theby
James McGraw.....	Joseph J. Dowling
Francisco Lazaro.....	William Lawrence
Howard Graham.....	Emmett C. King
Amos Rawson.....	Jack Richardson
Obadiah Brennan.....	William J. Dyer
Micah Higgins.....	Bert Lindley
Colonel Gates.....	George Stanley
Captain Farley.....	Vernon Sively

that to prove he is every inch a man he must fight. He puts it all over three of the border police—in a big fistie battle, which leaves no doubt in anyone's mind. It happens that he meets the girl whom he had seen earlier in the story—in fact, had rescued her hat when it blew away as she was riding by on a train—and here the love element continues.

This Metro story adapted from the Van Loan original is a fast-action film of love and adventure which combines a touch of the after-effects of the war with a real Western thriller of the old school. It is a two-fisted, two-gun romance of the big outdoors.

The three border police, after their fight with Bud, adopt him as a bud-die, much as the "Three Musketeers" adopt Douglas in his latest movie. In fact, they adopt their alogan, "all for one, and one for all."

Bud McGraw, played by Desmond, has returned to the farm after the war is over, and he finds it rather dull and tame after the gay life of Paris of which he had a joyous taste before crossing. He decides that he will start out for adventure, and rides to a border camp where he applies for a job as ranger.

The heroine is rescued from a big gang of greasers down in Mexico and the riding, fighting and single-handed rescue stunts come in fast and thick. The rapid-fire shooting causes thrills a-plenty. The story moves along swiftly, but contains an element of simplicity that is rather remarkable considering the real interest that is sustained, and combines comedy, romance, quick action, and even pathos.

Bud, naturally peace-loving, finds

JOHN GEORRAN.

William Desmond as Bud McGraw wielding a trusty revolver. Two scenes from the Metro picture "Fightin' Mad" in which William Desmond is starred, a story of gun-play and fist-play and lots of thrills.

"THE BEGGAR MAID"

Artistic Triart Production Released by Hodkinson

Story based on Sir Edward Burne-Jones' picture of Tennyson's poem. Lejarin A. Hiller, art director. Dramatic director, Herbert Blache. A Triart production; released by Hodkinson.

CAST

The Beggar Maid..... Mary Astor
The Earl of Winston..... Reginald Denny

*Her arms across her breast she laid;
She was more fair than words can say;
Bare-footed came the beggar maid
Before the king Cophetua.
In robes and crown the king stepped down,
To meet and greet her on her way.
'Tis no wonder," said the lords,
'She is more beautiful than day.'*

*As shines the moon in clouded skies,
She in her poor attire was seen;
One raised her ankles, one her eyes,
One her dark hair and lonesome mein.
So sweet a face, such angel grace,
In all that land had never been;
Cophetua swore a royal oath:
'This beggar maid shall be my queen!'*

"The Beggar Maid" is a mythical story which serves to illustrate how Sir Edward Burne-Jones, the artist, happened to paint his famous study of that name. Sir Edward Burne-Jones is shown in his studio, as the picture commences, entertaining the Earl of Winston. The Earl tells the artist of his love for a beautiful young girl who lives nearby, but says that he cannot marry her because she is the daughter of the gardener and he fears they would not be happy together because of their difference in rank.

Burne-Jones visits the charming young girl and asks her to pose for

the "Beggar Maid" painting. The artist sees the similarity to the poem of Tennyson, and after dressing the maiden as the beautiful beggar maid he persuades the Earl of Winston to pose as King Cophetua. The romance is ripened by their daily contact in posing for Burne-Jones.

However, people about the countryside begin to talk with all the eagerness of scandal-loving country folk. Someone remarks that they may come under too great suspicion, and the girl's brother forces her to promise that she will not see the Earl again.

But the painting is only half completed, so Burne-Jones arranges for the brother to bring the Beggar Maid to the studio in order that she may continue to pose for the picture. When she is in position for the painting he reads aloud the first verse of the Tennyson poem. Then he brings in the Earl, dressed as Cophetua, and poses him at her feet.

The brother is enraged, but after hearing the second verse read and learning that, in the poem, the King promises to make the maid his queen, the brother relents. The Earl marries the Beggar Maid.

It is a beautiful production, artistically lighted and photographed. Mary Astor is an excellent choice for the girl and Reginald Denny is good as King Cophetua.

WALDO BENNETT.

Below Mary Astor as the Beggar Maid is posing for the painting which Sir Edward Burne-Jones is making of her. The Earl of Winston (Reginald Denny) is waiting to take his pose for the picture

Mary Astor, at the top of the page, is shown as the Beggar Maid, talking with her brother who is denouncing her growing interest in the Earl of Winston, in "The Beggar Maid"—a Hodkinson release



Mary Astor in the title rôle of "The Beggar Maid," a Triart production released by Hodkinson



Universal-Jewel Feature Starring Priscilla Dean

Story by Clarence Buddington Kelland.
Scenario by George C. Hull. Directed by
Stuart Paton. Released by Universal. A
Jewel production.

CAST

Dorcas Remalie.....	Priscilla Dean
John Remalie.....	Ed. Connelly
Buck Fallon.....	Hector Sarno
Miss Labo.....	Martha Mattox
Letty Pigott.....	Olah Norman
Jevons.....	Herbert Rawlinson
Mark Sloan.....	L. C. Shumway
Orrin Lakin.....	Sam Ollen
Ovid Jenks.....	C. E. Anderson
Hannibal Ganger.....	Kaute Erickson
Hasdrubel Ginger.....	Bill Gillis

"Conflict" is a mighty epic of the logging country, a big thrilling story, well handled and very well acted, by a large and capable cast. The story concerns the daughter of Henry Remalie, who upon his death is sent to live with his brother John, out in the Great North Woods. John has never married, but lives with a silent old housekeeper, Miss Labo. Dorcas, the girl, meets Jevons, a fine young fellow who competes with John Remalie in the lumber business. Sloan, the foreman of the camp, is a rival of Jevons for the hand of Dor-

cas. She overheard Miss Labo telling someone that he is her son, and that John Remalie is the father. Dorcas believes the person is Jevons but later learns that it is Sloan.

A mighty conflict between Jevons' men and Remalie's results in the blowing up of the dam behind which Jevons had stored millions of gallons of water and thousands of logs. Then Dorcas learns that Jevons is helpless in a cabin directly in the path of the flood.

The girl races the terrific flood. She finds Jevons floating unconscious down the river. She leaps from her horse and dashes across the logs, reaching him just in time to haul him to safety.

The rule of the lumber baron is broken. Dorcas persuades him to marry Miss Labo so that their son, Sloan, can hold up his head before the world. And Dorcas marries Jevons.

HOMER DWIGHT.



Priscilla Dean is forcibly talking to the men who are supporting Jevons, in his logging enterprise, and spurring them on to courage against the opposition of her rich uncle, John Remalie. This scene comes just prior to the big climax when Dorcas (Priscilla Dean) blows up the dam in order to save the logs for Jevons.

At the top of the page, Priscilla Dean is smiling pleasantly as the heroine, Dorcas Remalie, in the Universal-Jewel Production "Conflict"

In a deadly struggle Priscilla Dean is shown digging her fingers wildly into L. C. Shumway's mouth with feminine fierceness and terror. He is attempting to restrain her from rushing to the aid of her sweetheart, Jevons, who is tied up in a cabin directly in the line of the oncoming flood. No wonder Priscilla is frantic!



"SILENT YEARS"

R-C Drama With Remarkable Cast

Story from the novel "Mam'selle Jo," by Harriet T. Comstock. Screen version by Winifred Dunn and Mary Murillo. Directed by Louis J. Gasnier. Released by Robertson-Cole.

CAST

Mam'selle Jo Morey.....Rose Dione
 Captain Longville.....Tully Marshall
 Henry Langley.....George McDaniel
 Pierre Gavot.....George Seigman
 Young Tom Gavot.....Will Jim Hatton
 Tom Gavot.....Jack Mower
 Father Mantelle.....James O. Barrows
 James Norval.....Jack Livingston
 Mary Malden.....Ruth King
 Marcel Longville.....Kate Toncray
 Mrs. Lindsay.....Lillian Rambeau
 Young Donelle.....Jean O'Rourke
 Donelle.....Pauline Starke
 Mrs. Norval.....Ruth Ashby

Jo Morey, or as the French-Canadian neighbors called her, "Mam'selle Jo," was one of those women who, because of a lack of physical beauty, missed the beautiful things of life—love, and motherhood. In spite of her stern, almost bitter face, there was a tenderness in her eyes and a certain softness to her mobile lips, which suffering had not quite obliterated.

Mam'selle Jo adopts Donelle, a fair, ethereal child, daughter of the man Mam'selle Jo had loved in her youth. Donelle makes her own sacrifices for the sake of the only mother she has ever known, and in so doing wins love. The spirit of the story is that of "self-sacrifice and happiness that comes to those who give freely."

At the top of the page Pauline Starke, as Donelle, the ethereal girl in the Robertson-Cole picture, "Silent Years," seeks protection in the willing arms of Will Jim Hatton, who plays young Tom Gavot. She is looking cautiously over his shoulder, quite as if Mam'selle Jo were watching her with a disapproving eye from the opposite corner of the room. This Louis J. Gasnier production is based on the well known novel, "Mam'selle Jo," by Harriet T. Comstock. The present picture is particularly noteworthy for the beauty of its exterior scenes and the skillful handling of the intense dramatic situations. Robertson-Cole has given it an all-star cast production and it is easily one of the big pictures of the year.



In the silhouette, Rose Dione is shown in a characteristic pose as Mam'selle Jo, the middle-aged heroine of the R-C picture "Silent Years."

The cast is extraordinarily fine. Rose Dione does an excellent piece of acting as Mam'selle Jo. Without ranting, she shows the suffering and the unhappiness she has been obliged to endure. Pauline Starke is so gentle and sweet as Donelle that she makes the girl live. Tully Marshall, who can always be depended upon for a good characterization, adds another to his long list as the treacherous Captain Longville. Jack Mower makes the hero a manly, likeable chap. George Seigman, George McDaniel and Kate Toncray contribute much to the effectiveness of the story.

The directing of Louis J. Gasnier is, as is to be expected, noteworthy. The detail is well handled and many of the exterior scenes are quite unusually beautiful.

HOMER DWIGHT.



Rose Dione, as Mam'selle Jo, in the Robertson-Cole production of "Silent Years" is shown with George McDaniel as Henry Langley, in one of the many attractive outdoor scenes. Mam'selle Jo has had so little romance in her rather unhappy life that she is smiling almost shyly at Langley as he attempts to carry her pail of water from the old well. Rose Dione makes this characterization one that stands out in the viewer's mind even after the picture is forgotten.

PICKFORD ACCUSES ATTORNEY-GENERAL IN REPLY TO CHARGES

Claims Nevada Attorney "Prosecutes Her Because She Is Famous," That He "Uses Power Not Granted Him"

MARY PICKFORD is being prosecuted "because she is famous." This statement is made by Miss Pickford, through her attorneys, in answer to the charge of Attorney General Leonard B. Fowler of Nevada, who is attempting to set aside her divorce from Owen Moore.

Her answer to the suit is now filed with the State Supreme Court, and is up to them to decide whether she came to Nevada in good faith and got her divorce in the regular manner after a certain period of residence there, or whether she conspired with Mr. Moore for him to step out of the way quickly so that she might be free to marry Douglas Fairbanks at once. Her answer to Attorney-General Fowler's appeal from the decision of Judge Frank P. Langan, granting her the divorce, is full of charges against the State officer.

Miss Pickford's attorney charge that Attorney-General Fowler assumed responsibilities and powers that never were granted to him and that he acted, in many cases, without the law, and that he makes the attempt to act as a "super-law" against

Mary Pickford because she is such a well-known personage and a motion-picture actress of vast popularity. Miss Pickford, in spite of the publicity given her some time ago at the time when her divorce from Owen Moore took place, some of which was doubtless unfavorable, is still claimed as the most popular actress now on the screen.

The answer which was sent to Attorney-General Fowler was written by Gavin McNab, and is as follows:

"The people of Nevada could not have contemplated that it should be left to the temper, prejudice or caprice of any official whether the law should or should not be applied, nor that he should confine the operation of the law to one person alone merely because that person was famous. Nevada has defined the authority of her courts, and the authority of other officials. She has given no power to attorneys-general such as the present Attorney-General has invented. What the people have not given him the Attorney-General cannot appropriate to himself."

The answer was filed this week.

Mildred Harris Case Settled Out of Court

Boston, Nov. 29.—Though it is nice to be the cynosure of a million eyes, more or less, in the movies, Mildred Harris, divorced wife of Charlie Chaplin, really shrank from braving the curious ogling of a crowded courtroom. So she settled out of court the action of George W. Rubinstein of New York to prevent her appearance at a Boston theatre, and she will continue to appear here on the stage, finishing her engagement.

Rubinstein has sued to restrain her and enjoin George E. Lothrop, owner and manager of the Bowdoin Square Theatre, from employing her, claiming a contract from her to appear on the Western circuit. The above little episode took place here during Thanksgiving week.

Mrs. Hare's Estate Used

The first location supplied motion-picture producers by New York society women in co-operation with Miss Anne Morgan's Committee for Devastated France is Pigeon Hill, the estate of Mrs. Meredith Hare, at Huntington, L. I., which was used during the past summer, by Director George Fitzmaurice, for scenes in the Paramount picture "Peter Ibbetson." The scenes show the picnic and were taken on the edges of the lake on the estate.

Famous Players Signs Valentino

Because of his vast popularity in "The Sheik" and other earlier picture productions, Rudolph Valentino has been signed by Famous Players to appear in further Famous Players' productions at the salary, it is said, of \$2,000 a week.

Metro May Close Studios

The doors of the West Coast studios of the Metro plant may be closed for a brief vacation about January 1st, if the report which comes from California can be verified. Marcus Loew, who is now in Hollywood, has decided, after looking over the situation, that there were plenty of pictures in stock to keep the Metro organization running full speed for another month or two. However, this statement has not been verified at the Metro offices.

Skinner to Screen "Antonio"

Otis Skinner will return to the screen once more, this time appearing in his former stage success, "Mister Antonio," which was written by Booth Tarkington. Mr. Skinner, who endeared himself to millions of photoplay fans through his artistic characterization of "Haji, the Beggar of Bagdad" in "Kismet," has been signed by Alexander Beyfuss, President of Exceptional Pictures, to appear again, this time as "Tony the Organ Grinder" in "Mister Antonio."

New Ray Film Release

"R. S. V. P." the latest production from the Charles Ray studios is announced by Arthur S. Kane for release through First National on December 5th. Rob Wagner, noted writer on screen topics, is the author and Ray directed the play.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture. They will be found on pages 818, 819, 820, 821 of this issue.

Directors XLII



HUGO BALLIN

the well-known director of Hodkinson pictures, who supervised "Jane Eyre," in which Mabel Ballin is starred

Crusader Film Corp. Sued

The Asta Film Company filed suit on Nov. 28th, in the Supreme Court for \$25,000 damages against the Crusader Film Corporation, of 25 West Forty-third Street. The plaintiff alleges the defendant failed to edit, retitle and make ready property for the American presentation of the German-made version of "Hamlet," in which they starred Asta Nielsen, the Danish motion picture favorite, which has been playing at the Lexington Theatre for the past few weeks.

"Fool's Paradise" at Criterion

"Fool's Paradise," Cecil de Mille's latest production, is booked for a run at the Criterion, beginning Dec. 9th. The story is based on Leonard Merrick's "The Laurel and the Lady," with scenario by Benlah Marie Dix and Sada Cowan. Conrad Nagle, Dorothy Dalton, Theodore Kosloff, Mildred Harris, John Davidson, and Julia Faye have leading rôles. The first presentation will be in the evening instead of the afternoon, as is usually the case at the Criterion.

Charles McCarthy Has Daughter

Charles McCarthy, publicity writer at the Famous Players Lasky offices, did not show up a few mornings ago. Investigation proved that he was at home proudly exhibiting a new daughter which had arrived during the night, and introducing her to his young son who now no longer rules the family. It is not announced whether she will follow in her dad's footsteps or stick to the simple rôle of housewife.

Levee With Paramount

Another desk has been installed at the New York Paramount Exchange for the use of J. R. Levee, who will handle all Paramount short subjects for the entire New York district.

Mr. Levee has had a wide and varied experience in the film business and was at one time Branch Manager for Triangle, as well as Special Representative for United Pictures.

Charles Ray in New York

Charles Ray is in New York enjoying his first visit to the East. The star was received at City Hall by Mayor Hylan on the day of his arrival and posed with the city's executive for the metropolitan press. Although Charlie has many business matters to talk over with his eastern manager Arthur S. Kane, in whose office the star is making his headquarters, he is enjoying to the full a varied program of entertainment. Among plays visited so far are the "Music Box Revue," "The Perfect Fool," "The Bat" and the Hippodrome. At each house the spotlight found the star's party in their box and he was given an ovation. At the Hippodrome, Bert Levy, the cartoonist, put a message on his screen asking Mrs. Ray if she would allow her husband to come back-stage for a few minutes. "All the girls want to kiss Charlie," said Levy. Ray enjoyed the Army-Navy game from a field box despite the storm. Among other plans for the next week are an opera party and visits to several theatres. Ray will make some local shots for a future film while in town.

Get Rights to "Tarzan" Film

Making the final sales drive in the interests of "Adventures of Tarzan," the serial starring Elmo Lincoln, two more territories have been disposed of to prominent state right distributors. Harry Lande, of the Lande Film Distributing Company, with offices in Pittsburgh, Cleveland, and Cincinnati, purchased "Adventures of Tarzan" for the state of Ohio. Lew Goldberg, First National Exhibitors Circuit, of Louisville, Kentucky, acquired the state rights for Tennessee and Kentucky.

"Molly O" Held Over

Cleveland, Nov. 29.—"Molly O" which opened for one week's engagement at the Allen Theatre at advanced prices last week, is being held over a second week to take care of the crowds that were always being held back by the velvet ropes.

Max Weisfeld to Sail

Max J. Weisfeld, until recently manager of the Cleveland Fox exchange, sails on the Olympic December 10th for England to take a hand in the distribution of Fox films in the United Kingdom. Robert Cotton takes Mr. Weisfeld's place as local Fox manager.

One Hundred for "Ibbetson"

"Peter Ibbetson," a Paramount picture, with Elsie Ferguson and Wallace Reid, which has been the principal attraction at the Criterion Theatre for the past seven weeks, will play its one hundredth performance at that theatre next Sunday.

Louise Glaum Subpoenaed

San Francisco, Nov. 28.—Louise Glaum, the noted motion picture actress, together with a half dozen other Hollywood personages, have been subpoenaed to go on the stand as rebuttal witnesses for the state in the Roscoe Arbuckle case.

Is That So!

LILLIAN WALKER, the English actress, has changed her name from *Lillian Walker* to *Lillian Douglas*, in order not to conflict with our American *Lillian Walker*, or "*Dimples*," as she is often called.

Caroline Rankin has been engaged by *Max Linder* to play the part of the queen in his burlesque of *The Three Musketeers*.

Harry Cohen, assistant to *Jack Leo*, Vice-President of the Fox Film Company, is engaged to *Miss Mae Lewis*, of Hartford, Conn. They will be married soon after Christmas.

The chief franchise holders of the Associated First National are holding a meeting at Atlantic City. *J. D. Williams*, *Robert Leiber*, and *Colonel Fred Levy* are present.

G. M. Anderson, who was "*Broncho Billy*" of the old Essanay films, a pioneer in the motion-picture business, was a recent visitor at the Pacific Studios, where he is contemplating the rental of one of the stage units.

Hampton Del Ruth

is now under contract to Robertson-Cole to make a series of comedy-dramas. *Alta Allen* will be starred in these productions.

Max Linder, the French comedy film star, has telegraphed *Marshall Foch* an invitation to visit him when he reaches Los Angeles, and guarantees to demonstrate how Frenchmen make movies here in America.

Wallace MacDonald, Vitagraph star, during a rescue scene when he carries *Carmel Myers* from a burning set, had his eyebrows and lashes burned off.

Louise Lee, sister of *Virginia Lee*, is working in support of *Johnny Hines*, in *Torchy's Luck*, the latest *Torchy* Comedy. *Miss Lee* recently finished work in *Richard Barthelmess'* latest feature.

Marshall Neilan

is rapidly finishing his newest First National production, "*Penrod*," in which *Wesley Barry* plays the title rôle of the famous Booth Tarkington story.

Tom Mix's new Fox picture which was made under the working title, "*At Your Service*," has been re-titled "*Sky High*." *Lynn Reynolds* directed the production.

Pearl White has finished her picture, "*Any Wife*," under the direction of *Herbert Brenon*. This picture, originally called "*Discontent*," will be released about January 1st. This is *Brenon's* first Fox production since "*A Daughter of the Gods*," starring *Annette Kellerman*.

Harry "Snub" Pollard and company are working in a Los Angeles newspaper office this week where they are taking scenes for his comedy of newspaper life. Scenes are being shot in the press room.

William Farnum

is working under the direction of *Herbert Brenon* at the Fox New York studios. It is his first production since he returned from Europe.

Hal E. Roach and *Mrs. Roach* are planning to accompany *Harold Lloyd* in his trip to New York, which he is to make upon completion of his newest picture, "*He Who Hesitates*,"

which has been filmed under the working title of "*The White Feather*."

Fox-Film Corporation will be nine years old at the close of next January. *William Fox* is preparing a big celebration.

Will Payne, noted novelist and short-story writer, has sold one of his stories to *Realart*, and has gone to Hollywood to supervise the production under the direction of *Elmer Harris*.

Norma Talmadge

and her mother, *Mrs. Margaret Talmadge*, upon alighting from their train at the Los Angeles station, were greeted by thousands of her motion-picture admirers. *Mayor George E. Cryer* presented *Miss Talmadge* with a huge golden key to the city.

Thomas J. Hopkins has been added to the staff of *Realart's* scenario writers. He will be associated with *Douglas Doty*, *Percy Heath*, *Alice Eytan*, *Harvey Thew*, *Fred Myton*, *Wells Hastings*, and *Aubrey Stauffer*.

Monroe Salisbury has started work on a series of pictures at the Pacific Studios, San Mateo. The first picture is "*The Great Alone*," by *James Caldwell*, a six-reel drama of the northwest.

Martha Mansfield returns to *Selenick* to act as leading lady for *Conway Tearle*.

Sigrid Holmquist, the "*Swedish Mary Pickford*," is acting for *Selenick*.

Fabric Studios Open Building

The Fabric Studios, Inc., of Chicago, Ill., opened their own four-story building at West Van Buren St. and South Kedzie Ave. last week.

The new building will house their studios and shops for painting, drapery and upholstery departments, carpenter work, woodwork, paper mache, lamp and lamp-shade department, fireproofing and shipping departments. Two floors will be devoted to the cutting, sewing and trimming of fabric drops, settings and draperies.

A new innovation has been installed in the fireproofing department, where all the latest appliances are used. Linings are placed in a vat containing a fireproofing solution, where they are soaked, and then dried and ironed by automatic mangles.

The executive offices and display rooms will remain at the old location, 177 North State Street, opposite the State-Lake Theatre.

Grasso With Stahl

Alfred A. Grasso, formerly *George Loane Tucker's* assistant and until recently general manager of the *Betty Compson* Company, has joined the *John M. Stahl* Company at the *Mayer Studio* with the title of assistant-in-chief. He is now engaged in securing the cast and locations for *Mr. Stahl's* next picture, "*One Clear Call*," which *Mr. Mayer* will present through *First National*.

New Story for Marie Prevost

"The Dangerous Little Demon," an original story by *Mildred Considine*, well-known scenario and story writer, has been purchased by *Universal* for *Marie Prevost*, the former bathing beauty who is now starring in *Universal Special Attractions*. *Doris Schroeder* is at work on the continuity. The story concerns a wealthy and devilish "flapper" whose indulgent father is not able to curb her kittenish ways.

Fourth "Ham" Comedy Completed

The fourth of the new *Educational Mermaid Comedies*, with *Lloyd "Ham" Hamilton* in the featured part, has just been completed under the title of "*Distress*." The third of this series produced with an all-star cast is being cut and titled and will soon be ready for distribution. It is called "*Bally-ho*," and presents *Lige Conley*, *Elinor Lynn*, *Hap Ward*, *Otto Friese*, *Cliff Bowes*, *Jack Lloyd*, and *Juanita Archer* in a story about a circus. Both were supervised by *Jack White*.

"Luxury Tax" Ballin's Latest

Hugo Ballin is now working on his fifth independent production for *Hodkinson* release. The picture is called "*Luxury Tax*." Aside from the title, *Mr. Ballin* has divulged nothing of the nature of the picture except that it is a comedy. Somehow the "*Luxury Tax*" ought to be a tragedy. *Mr. Ballin* announces that *Mabel Ballin* will play the heroine. *Crauford Kent* will be the heavy, and *Raymond Bloomer* will play the leading male rôle. This is *Bloomer's* first part since he appeared with *Mary Pickford* in "*The Love Light*."

Rowland Buys Foreign Film

Richard A. Rowland, president of the *Metro Pictures Corporation*, who is expected to sail for America on the "*Mauretania*" early in December, cabled from abroad that he has "bought and will bring back the film sensation of Europe." Information as to where the picture was made has not been received, but the purchase was made in Paris where *Mr. Rowland* now is.

Levey Program Ready

The *Harry Levey Service Corporation* announces the following pictures are being completed at the studios: "*Harmony*," a story of the evolution of music; "*It Never Rains But It Pours*," a story of home economics; "*Made To Order*," dealing with business activities. "*Fill Your Egg Basket*" is a special for the rural districts, and "*More Milk and How to Get It*" for the dairyman.

De Mille and Lasky Arrive

Cecil De Mille and *Jesse Lasky* arrived from the Pacific Coast this week. They had a few days in New York before *Mr. De Mille* sailed for Europe to supervise some productions over there. *Paul Iribe* is *Mr. De Mille's* traveling companion, and will accompany him across the Atlantic.



You would never believe this is *Pauline Frederick*—but it is! We are used to viewing this beautiful R-C star in a more attractive get-up—so this is something of a shock



BEAUTY IS GOLD

YOU certainly won't find it in the street. You cannot spend it and keep it both. Yet when you have it, it pays interest bountifully.

You need not mine for Beauty as you would for gold. But you must strike the "vein," and then you will have no further difficulty. Mme. Helena Rubinstein has been the gold mine for beauty seekers for a quarter of a century, in Paris, London and in New York. A chat with her will settle your beauty problems for years. Calling on her puts you under no obligation beyond the one to yourself to do what is best.

It is a fallacy to buy a beauty preparation without regard to individual needs. It may be one woman's salvation and another's damnation. Before you buy know what you buy.

Herewith a few gold nuggets of the rich beauty mine:

Valene Beautifying Skincare: By its use the lines grow robust and firm. Wrinkles become faint. The skin becomes clear, smooth and lustrous. The cheeks gain in roundness and color. Those who enter in the fullness of complexion should know that Valene Beautifying Skincare prevents skin blemishes. It is as essential to the skin as air to life itself. \$1.50, \$2.50 and \$7.50.

Valene Skin-Treating Lotion: An anti-wrinkle preparation which tones the skin. Should be used in combination with Valene Beautifying Skincare for normal and dry skin. \$1.50, \$2.50 and up. For skin that is dry and chapped, Valene Special Skin-Treating Lotion should be used. \$1.50, \$2.50 and up.

Valene Foundation Cream: The cream of creams for the face. It keeps the most rebellious of products to adhere loyally. Used for dry skin. \$1.50, \$2.50 and up. For normal and dry skin Valene Cream of Lilies is its equivalent. \$1.50 and up.

Valene Complexion Powder: Unsurpassed for delicacy and covering powder. For normal and dry skin. Its variant, Noxal Powder for dry skin. \$1.00, \$1.50, \$2.50 and up.

Valene Beauty Cream: This is a truly sensational skin rejuvenant, whose importation Mme. Rubinstein has only now succeeded in securing. Renders the skin creamy-white and checks deterioration, pore enlargement, blackheads or oiliness. For washing in place of soap. \$1.50, \$2.50 and up.

Valene Whitener: The woman who dances a great deal or the actress will find in this a veritable godsend. During the entire evening this whitener will maintain a smooth, dazzling-white surface, will not rub off on partner's clothes, and will not come off until washed off. Covers dark spots and discoloration. \$1.50, \$2.50 and up.

All above prices plus tax of four cents per dollar. Interesting literature will be forwarded on request.

Mme. Helena Rubinstein

126 Faubourg Saint Honore, PARIS
24 Grafton Street, W. LONDON

46 West 57th Street, New York

1815 Boardwalk, 30 N. Michigan Ave.
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PITTSBURGH—Davis & Darnell; Frank Gaby (Riverside); Herbert & Dare (Indianapolis); Doris Humphrey's Dancers; Mehlinger & Meyer; Willie Solar (Philadelphia); Mrs. E. H. Turnbull (Cleveland).

PORTLAND—Peggy Carhart (Colonial); Daly, Mack & Daly (Providence); Elm City Four; Middleton-Shelley; Nestor & Haynes (Lowell); Nestor & Vincent.

PROVIDENCE—Ames & Winthrop; Raymond Bond & Co.; Hobson & Beatty; Kelso & Lee; Noble (Rochester); Bobby Pandour Troupe (Boston).

RICHMOND & NORFOLK SPLIT—Harry B. Lester; Pierce & Goff; Wilkins & Wilkins.

ROANOKE & CHARLOTTE SPLIT—H. & S. Everett; Hart & Francis; Miller & Bradford; McCool & Karick; Polly & Oz.

ROCHESTER—Adler & Dunbar (Yonkers); Vaughn Comfort & Co. (Buffalo); D. D. H. (Youngstown); Denny & Barry (Hipp-Toronto); Dummies (Buffalo); Joannys (Youngstown); Maxine Bros & B. (Boston); Seed & Austin (Cincinnati).

SAVANNAH & JACKSONVILLE SPLIT—Lady Alice's Pets; Carmen Eccelle; Walter Flahter & Co.; Mason & Gwynne; Ben Smith.

SYRACUSE—Musical Hunters; Jack Osterman (Royal); Pearson, Newport & Pearson (Erie); Royal Gascoignes (Cleveland).

TAMPA & ST. PETERSBURG SPLIT—Arens Bros.; Claudia Coleman; Fisher & Hurst; Melva Sisters; Texas Comedy Four.

TOLEDO—Artistic Treat (Cincinnati); Doris Duncan (Indianapolis); Harry Johnson (Grand Rapids); Miller & Chapman (Indianapolis); Selbini & Grovini (Columbus); Soul Mate.

TORONTO—Four Errettos; Billy Glas (Montreal); Ann Gray (Montreal); Armand Kalis & Co. (Montreal); Meehan's Dogs (Montreal); The Seabees (Montreal); Spencer & Williams (Montreal).

HIPPODROME—Hanvey & Francis; Redington & Grant; Reno; Silver, Duval & Kirby.

WASHINGTON—Doyle & Cavanaugh; Holmes & LaVere; Jack LaVier (Pittsburgh); Paul & Mae Nolan (Orpheum); Patricia (Pittsburgh); Babe Ruth (Providence); Jas. Watts & Co.

WILMINGTON—Morley & Chesleigh; Young & Wheeler. (L. H.) Columbia & Victor.

YONKERS—Nancy Boyer & Co.; Chong & Moey; Officer Ryan; Joe Lawrence; The Patricks; Abbott & Brooks (L. H.); Babcock & Dolly; Arthur Hill; Hollis Quintette; Morley & Chesleigh; Sherlock Six & Co.; Wild & Hill.

Loew's

NEW YORK: STATE—Cameron & Meeker; Eula & Clark; Marie Russell & Co.; Virginia Belles; Betty Wake Up; White Bros. (L. H.); Eugene Emmett; Let's Go; Morry; Senna & Dean; Wm. Seabury's Frolic.

AMERICAN—The Arcsmiths; Chilcott; Cupid's Close-Up; Johnson & Crane; O'Neil Sisters; 5 Musical Queens; Robinson & Pierce; Frank Sheppard & Co.; Ralph Whitehead. (L. H.) Cameron & Meeker; Coslor & Beasley Twins; Harry Franklina; Jas. Grady & Co.; Heim & Lockward Sisters; The Rocks; Marie Russell & Co.; Veronica & Hurlfalls; Villani Bros.

AVENUE B—Ashley Dorne & Co.; Morry, Senna & Dean; Raymond & Light; Wilson & Larsen. (L. H.) Adams & Thompson Sisters; Ash & Hyams; Cantor's Minstrels; Ubert Carleton; Howard Martell & Co.

BOULEVARD—Coslor & Beasley Twins; Sally Fields; Mankin; Melroy Sisters; Straight; Arthur & Lydia Wilson. (L. H.) Belle & Blood; Betty Bond; Egor's Ballet Russe; McIntyre & Halcombe; Betty Wake Up; White Bros.

DELANCY ST.—Olive Baues; Brown & Elaine; DeVine & Williams; Lockhart & Laddie; The Rocks; Jackson Taylor Trio. (L. H.) Gordon & Healy; Moore & Fields; O'Neil Sisters; Jack Reddy; Hal Stryker; Tollman Revue.

GREELEY SQ.—Chisholm & Breen; Moore & Fields; Hal Stryker; Tollman Revue; Williams & Weston. (L. H.) Rose & Lea Bell; Dobba, Clark & Dare; Fair-

man & Patrick; Jimmy Rosen & Co.; Skelly & Heit Revue.

LINCOLN SQ.—L. Wolfe Gilbert & Co.; Long, Cotton & Co.; McIntyre & Halcomb; St. Clair Twins & Co.; Stanley Bros. (L. H.); 4 Bellhops; Harvey De Vora Trio; Pedro & Archer; Jackson Taylor Trio; Wahl & Francis.

NATIONAL—Gordon & Healy; Hurley & Hurley; Jack Reddy; Skelly & Heit Revue; Wahl & Francis. (L. H.) Brady & Mahoney; Brosius & Brown; Carson Bros.; Chisholm & Breen; St. Clair Twins & Co.

ORPHEUM—Rose & Lea Bell; Betty Bond; Brady & Mahoney; 4 Danubies; Harvey DeVora Trio. (L. H.) Armstrong & Tyson; Johnson Bros. & Johnson; Little Lord Robert; Turner Bros.; Virginia Belles.

VICTORIA—Ash & Hyams; Basse's Dogs; Dobba, Clark & Dare; Margaret Merle; Jimmy Rosen & Co. (L. H.) Eula & Clark; Sally Fields; Long, Cotton & Co.; Mankin; Oddities of 1921.

BROOKLYN: FULTON—Armstrong & Tyson; 4 Bellhops; Carson Bros.; Fairman & Patrick; Pardo & Archer. (L. H.) 4 Danubies; Fero & Coulter; Quinette Hughes & Co.; Margaret Merle; Wm. Morris & Co.

GATES—Bernice, LaBar & Beaux; Brosius & Brown; Ubert Carleton; Colli's Dancers; Tower & Darrell. (L. H.) Crown & Elaine; Cupid's Close Up; L. Wolfe Gilbert & Co.; Jewel's Manikins; C. Wesley Johnson & Co.

METROPOLITAN—Egor's Ballet Russe; Heim & Lockwood; The McNaughtons; Little Lord Robert & Co. (L. H.) Basse's Dogs; 5 Musical Queens; Ralph Whitehead; Arthur & Lydia Wilson.

PALACE—Adams & Thompson Sisters; Carlos Circus; Johnson Bros. & Johnson; Murray Voelk. (L. H.) Ashley Dorne & Co.; LaVaux; Raymond & Light; Tower & Darrell.

WARWICK—Harvey DeVora Trio; Harry Franklyn; Williams & Brown; Zeno, Marlin & Carl. (L. H.) Carlos Circus; Ferguson & Francis; The Love Garden.

ATLANTA—John Blondy & Sister; Tom Davies & Co.; Jennings & Melba; Pierce & Dunn; Variety d' Dance. (L. H.) Carson & Klein; Mr. & Mrs. Dave Clark; Kane & Chidlow; Marvel & Faye.

BALTIMORE—Pearl Abbott & Co.; Arthur Deagon; Martin & Courtney; Jack Martin Trio; Leo Silvers.

BIRMINGHAM—Artistic Trio; Irma & Connor; Bertram May & Co.; Mills & Moulton; Phoenix Trio. (L. H.) John Blondy & Sister; Tom Davies & Co.; Jennings & Melba; Pierce & Dunn; Variety d' Dance.

BOSTON—Brava, Michielina & Co.; Fred's Five; Mack & Dean; Melville & Statton; Home Miles & Co.; Reid Bros. (L. H.) Saki Holtworth & Co.; Lynch & Zeller; Four Old Jins; Small & Sheppard; Irma Trevette.

BUFFALO—Walter Fenner & Co.; Jennings & Mosier; Melody Festival; Rita Shirley; Work & Mack.

CHICAGO: McVICKERS—Hill & Quinell; Laing & Green; Sylvia Mora & Reckless Duo; Frank Terry; Wild & Sedalia.

CLEVELAND: LIBERTY—Clifford & Leslie; Dancing Whirl; Herman & Engel; Wardell & Doncourt; Harry White. (L. H.) Crescent Comedy 4; Helene Smiles Davis; Pitzer & Daze; Musical Rowells; Fred Weber & Co.

CLEVELAND: METROPOLITAN—5 Musical Buds; Ed Gieras & Co.; Lane & Freeman; Phillips & Eby; Jack Symonds.

DALLAS—Foley & O'Neil; Monahan & Co.; 5 Pioneers; Playmates; Marva Rehn. (L. H.) Adams & Gerhue; Faber Bros.; Koe Tom Four; Lambert & Fish; Chas. Mack & Co.

DAYTON—Crescent Comedy 4; Helene Smiles Davis; Pitzer & Daze; Musical Rowells; Fred Weber & Co. (L. H.) Collins &illard; Paul & George Hall; Ted & Daisy Lane; Song & Dance Devue; Little Yoshi & Co.

DETROIT—Barnold's Dogs; Jack Case; Donabelle & Wilson; Last Night Co.; McCormack & Winchill.

HAMILTON—Donald & Donalds; Hazel Green & Beaux; Haas Bros.; Lone Star 4; Lyle & Emerson.

HOBOKEN—Dancers De Luxe; Wm. Dick; Lou & Grace Harvey; The Larcenians; Let's Go. (L. H.) DeVine & Williams; Holiday in Dixieland; The McNaughtons; Mystifying Music; Amie Nelson.

HOLYOKE—Tom McKay's Revue; Manning & Hall; Mumford & Stanley; Ohala & Adrienne; Martha Russell & Co. **HOUSTON**—Eddie Cassidy; Al Lester & Co.; Mack & Castleton; One, Two, Three; Pesci Duo. (L. H.) Harry Bentley; Boyd & King; Holden & Herron; Innocent Eve; Strassle's Seals.

KANSAS CITY—Van & Carrie Avery; Barber & Dunn; Johnny Dove; Timely Revue; Uyeda Japs. (L. H.) Dana & Loehr; DeLyons Duo; Octavia Handworth & Co.; Dave Thursty; Waldron & Winslow.

LONDON—Hong Kong; Mysteries; Flying Howards; Wilson & Wilson. (L. H.) Fox & Britt; Harry Lavo; Mixtures.

MEMPHIS—Francis, Ross & DuRoss; Haashi & Oasi; Murphy & Klein; Race & Edge; Joseph Byron; Totten & Co. (L. H.) Artistic Trio; Irma & O'Connor; Bertram May & Co.; Mills & Moulton; Phoenix Trio.



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